

The Great Masters
in Painting and Sculpture
Edited by G. C. Williamson

ANDREA DEL SARTO

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Andrea del Sarto

ANDREA DEL SARTO

BY

H. GUINNESS



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PREFACE

THE following pages on the life and work of del Sarto are but a portion of a larger intention, the purpose of which was to present, in illustrated form, and with full particulars, all the known or accredited works of the master in European Galleries. For the moment the hope of publishing so large a collection of illustrations has had to be relinquished.

Andrea, more than any other artist of the Renaissance in Tuscany, demands close and intimate study direct from his creations, and more especially from those in Florence.

If the French are right in saying "*le style c'est l'homme*," it is in his works these words are best verified. Pre-occupied with no sterile reasoning, busy with no research after philosophic ideas, never seeking in literature the inspiration of his art, he is above all and before all—*painter*—who approaches nature with a frank sincerity before which she opens to him her most profound secrets, while he interprets them with a force so completely victorious over every difficulty of technique that the effort appears to be to him but as child's-play, and his utterances but a further manifestation of her intimate mysteries.

Del Sarto is represented in most European capitals; but the greater number of his pictures have been so much

retouched, if not repainted, that very little of their original spirit remains.

In Berlin, Paris, and Madrid an unmistakable local touch has found insidious place and metamorphosed his pre-eminently Florentine genius, giving to it here a German character, there a French, and to the Madrid pictures a Spanish air, which is wholly alien to their original being.

It is in Florence alone that del Sarto can be judged, because there only he is seen in all his splendour, in the Cloister of the Scalzo, and the Convent of S. Salvi.

Of several hundred pictures by him, it is here possible to give forty-one only, but they have been chosen with care as being chiefly characteristic of his style.

Hitherto the real greatness of del Sarto has been too little understood in its simplicity and frankness and naturalness; and for the most part the public, who are not themselves artists, will always remain more or less ignorant of what is revealed in his vast field of colour and technique, where the laws of aerial perspective, the treatment of chiaroscuro, the maintenance of the central point of interest, are kept in such powerful equilibrium.

It is too much the habit of the spectator to place himself before a work of art with the thought, "This pleases me," or "That does not please me." In so doing he covers himself with the shadow of his own personality, which, as a mountain, obscures his vision. It is far better to put such aside, and with psychic and intellectual effort to seek to follow where the artist leads.

If this is done another world opens; another soul breathes; laws of wider perspective reform the judgment and delight the sense. With Andrea, above all others, this attitude is necessary.

The magnificent copies of the Scalzo frescoes, alluded to in this volume, are slowly approaching completion, and will, it is hoped, be before the public within the next few years. "C'est l'œuvre entière du Scalzo qu'il aurait fallu copier, car cette décoration qui fait tant d'honneur à l'art du 16^me siècle, est déjà ruinée en partie, et il est certain qu'elle périra" — so wrote M. Paul Mantz twelve years ago. Since then decay has not been arrested, but the pious wish of one who knew the priceless value of these works of art is, happily, in process of being fulfilled.

The author is glad to have the opportunity of recording here a warm appreciation of the unfailing kindness and courtesy of the Italian race, who, whether members of the nobility, and themselves the owners of private collections, or holding honourable position as directors of national or civic galleries, or but simple *custodi* in the same, have shown a uniform readiness to help, a comprehension and sympathy for the details of research which such a labour entails, and a charm of readiness to put, not only their galleries and art collections, but their own exceptional learning and intelligence, entirely at the service of a student, who has thus passed many hours of keen enjoyment, turning the pages of the past, and making friendship with "those immortal dead who live again in minds made better by their presence."

Very specially the author's thanks are due to

Cavaliere Carocci, and Signori Ferri and Ferrari of the Uffizi *Direction* at Florence; to Prince Barberini, and the Misses Bulwer, as well as Professor Schiapperelli at Rome, and to the late, and greatly lamented, Monsignore Carini of the Vatican Library.

The names of all the gracious givers of help and inspiration are too numerous to record, but they remain inscribed upon a grateful memory. Research in the collections of private houses in England is a more difficult matter. The English mansion, with some few notable exceptions, does not open readily to a fellow-countryman, but through the great advantages afforded by loan exhibitions it has been possible to trace many of del Sarto's works in England. And it should be gratifying to us as a nation to know that some of the masterpieces of del Sarto are amongst us.

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ANDREA DEL SARTO

CHAPTER I

EARLY YEARS

ANDREA DEL SARTO was born in Florence, 1486 or 1488. In Sassoni's edition of "Vasari" the date is given as July 16, 1486, and the authority cited is the "Registri de' Battezzati della città di Firenze" from 1479 to 1489. Here, under July 17, 1486, we read: "Andrea e Domenico d'Agnolo di Francesca, popolo di Santa Maria Novella, naque a dì 16, hore 18," and this the editor accepts as conclusive testimony on the disputed point. Vasari gives the date erroneously as 1478—eight years too early.

Andrea's parents, Agnolo the tailor and Costanza his wife, lived in Florence, and were the parents of six children, of whom Andrea was the third. For long it was believed that Vannucchi was the family name, and Cinelli, whose edition of Bocchi's work on the beauties of Florence was printed in 1677, less than a century and a half after our artist's death, calls him by that name, and says it so appears in the books of the Company of the Scalzo and of those of S. Jacopo del Nicchio, and of San Bastiano, for which societies he painted many beautiful works of

art, some of which are signed by his cipher the double A, **W**—initials which Cinelli takes to be A.V., Andrea Vannucchi.

These books of the afore-named companies no longer exist, and thus Cinelli's words have to be accepted on their own merits.

Biadi, in his "Notizie Inedite della vita di Andrea del Sarto" (1829), perpetuates the name. He recounts that Andrea's father was Angelo Wanhuisen, of Flemish origin, who, towards the closing years of 1400, was obliged to fly from his native city, Ghent, in consequence of a quarrel which arose between himself and a client about the misfit of a coat, which resulted in the death of the client, whom the infuriated tailor struck with his scissors in a vital part. In order to escape justice Agnolo is said to have fled to Venice, whence he eventually came to Florence, where he settled, and pursued his trade as tailor, his name Wanhuisen being Italianised into Vannucchi. This story is apocryphal.

Andrea's name appears under various forms; at one time he signs himself "Andrea d'Agnolo," at another (as in the *Libro Manoscritto di Memorie dei PP. della SS. Annunziata di Firenze dal 1280 al 1534*) he is "Maestro Andrea d'Agnolo"; while, in a receipt given by his hand to the Abbess of Luco in 1528 for a sum of 80 florins paid by her, he signs himself "Andrea d'Agnolo del Sarto," and the interlaced initials **W** are to be found on some of his frescoes, notably on the Baptism of Christ in the Scalzo, and on the Epiphany in the SS. Annunziata.

In Andrea's will, which is written in Latin, and

dated 1527, he is "Magister Andreas Angeli Francisci pictor Florentinus," and in the receipt given to his wife's father, Bartolomeo del Fede, for her fortune, he appears as "Andreas Angeli Francisci vocato Andreas del Sarto, populi Sancti Marci de Florentia pictor."

On the pedestal of his famous *Madonna dell' Arpie*, now in the Uffizi Gallery, he signs himself "And: Sar: Flo:," and in the old book of the Florentine Painters he is twice spoken of in the year 1525—"Andrea di A. Sarto, dipintore," and "Andrea dagnolo del Sarto, dipintore."

When a very little boy Andrea was sent to school, where he learned to read and write; but at the age of seven he was removed, and placed by his father with a goldsmith, where he showed so decided a taste for design in the drawings he furnished for the workshop as to arrest the attention of all around. Amongst others, a neighbour, Gian Barile, himself an artist, though of no very great ability, was struck by the child's extraordinary power and his promise of future excellence; and he accordingly had him transferred to his own service, and taught him all he knew. Andrea was bound to his new master for three years, but it did not take him that time to exhaust all that Barile could teach; and then, seeing he could do no more for him, with generous sympathy the kindly master commended the lad to Piero di Cosimo, who was at that time accounted one of the best artists in Florence.

Cosimo in his turn taught the child all he could, for he found Barile had not said a word too much for the talented little fellow; and Andrea set himself with eager-

ness to learn his profession, and made such progress as colourist and draughtsman as astonished and delighted his proud master, "who considered he displayed a grace and facility which could scarcely have been surpassed by one who had handled colours for fifty years" (Vas. v. 7).

All spare moments and festival days were spent by Andrea, in company with other youths, in drawing from the cartoons of Michael Angelo and Leonardo, which adorned the walls of the large papal hall in the Convent of S. Maria Novella, and in studying the frescoes of Masaccio, Ghirlandajo, and Rosselli in the churches of the Carmine, Ogni Santi, San Ambrogio, Santa Maria Novella, and in the Santa Trinità. Thus the time sped, and amongst the group of talented young Florentines who worked together Andrea was ever foremost. One of these brilliant boy-artists, Franciabigio, was a young man whose character and conversation were sympathetic to Andrea, and Vasari tells us they very soon "made friends" and confided to each other the difficulties of their positions.

Francia's master, Albertinelli, was about to relinquish his profession and open a *trattoria*; and Andrea told Franciabigio that, for his part, he thought he could no longer endure the oddities and eccentricities of his old master Cosimo. So the two ardent youths determined to start together, and in a little while they took a room in the Piazza del Grano, and there opened a *bottega* on their own account, where they conducted many works in company.*

* Del Sarto matriculated in the School of Medicine, December 12, 1508. This guild included painters, and was termed *Arte de medici esperizle*.



Alinari photo

[Pitti Palace, Florence]

THE MADONNA AND SAINTS

In character these two young men had much in common; both were "good, modest, and complaisant," and in their early works the influence of each upon the other can be felt. Vasari says that one of their first united labours was to paint the hangings which covered the pictures of the High Altar in the Church of the Servites; but these have long disappeared, and are since supposed to have been the work of one Andrea Feltrini, 1510.

The next labour of the two friends was of far greater importance. At the head of the *Vià Larga*, now known as *Vià Cavour*, in some buildings near the house of Ottaviano de' Medici, the Brotherhood of the Scalzo, dedicated to St John Baptist, were accustomed to meet, and here they caused a church and cloisters and other buildings to be erected, of which all that now remains is the little cloister with its colonnade of Corinthian pillars with their gruesome decorations of skulls and cross-bones. The confraternity had been formed in 1376, and had gained its name "*Dello Scalzo*" from the fact that in their public processions the brother who carried the crucifix always walked barefooted.

It was not till the end of the fifteenth century that the cloister was built, and the confraternity, having heard so much of del Sarto's talents, were determined to secure him to decorate its walls with frescoes; and accordingly the work was entrusted to "the celebrated painter Andrea to paint the cloister," and they covenanted to give him, so the contract runs, "*per le pitture grandi lire 56 l'una, e le piccole lire 21* (for the larger pictures 56 lire each, and for the smaller 21)."

* *Libro della stessa compagnia di lett.*—B. 15—al 1526, preserved in Archivio di Stato.

The frescoes were to be twelve in number, and were to represent incidents from the life of their patron, St John Baptist, while the four virtues, Charity and Justice, and Faith and Hope were to flank the two sides of the doors, and all were to be painted in *chiaroscuro*, or, as Vasari calls it, "*terretta*," which means literally in earth-colours.

Andrea accepted the commission, and he and Franciabigio began together and painted the *Baptism of Christ*. This fresco was painted long before the rest of the work was completed. Messrs Crowe and Cavalcaselle speak of it as "a valuable and perhaps unique product of the association between Andrea and Franciabigio."

Compared with the frescoes which follow, there is a certain dryness and regularity in the central figure which may be due to the influence of Franciabigio, but the two kneeling angels are undoubtedly the work of Andrea's own hand, and are of extraordinary beauty. Looking closely into the now half-obscurd fresco, it would appear that Franciabigio had been employed to place it on the wall, for certain little punctures tracing the outline can be seen, which prove that, diffident of his powers, he had carefully calculated and transferred the work from the original sketch; while in Andrea's own work, belonging to the same time, which we see in the Servite entrance court,* all is done with freehand, without measurement, and with that masterly power which made him faultless in drawing — "*Il pittore senza errori*."

The concentration of this composition is remarkable; there is in it nothing superfluous, but the subject is

* St Philip Benizzi series.

rendered with a directness and force which is characteristic of Andrea from the beginning.

It was, however, but the first and the least in a series of frescoes which were destined to bring immortal fame to the memory of "the great Florentine draughtsman," as Baldinucci calls him.

The little cloister,* dim now, and with paintings in places wholly obliterated by the ravages of time, and the vandalisms of Spanish and French soldiers, was once a veritable sanctuary of art, where the consummate power and delicate skill of Andrea were to be seen at their best when the Renaissance had reached its completion, and where the youthful friendship of two ardent souls immortalised itself in one beautiful fresco. Two of the frescoes in this series are the work of Franciabigio's unaided brush; they were painted by him during Andrea's absence in France, though it is probable that the designs were at least suggested, if not furnished by del Sarto himself. When the fresco of the Baptism[†] was finished, great honour and glory accrued to Andrea, and offers of work poured in upon him from all sides.

There is a picture in the Uffizi Gallery which Biadi says belongs to "his earliest years,"[†] and which is probably his earliest easel picture now remaining.

* Questo è quel cortile tanto famoso al mondo, dipinto di chiaro a scuro con tanta eccellenza, che non è minore e non cede alle pitture di Raffaello, nè di M. Angello, Siccome il detto Andrea patimente non è di minor pregio ma piuttosto nella pittura senza più, come avvisano gli uomini intendente, avanza è l'uno e l'altro. — Cinelli, Bellezze di Firenze.

[†] "Più verdi anui." "Notizie Inedite della vita d'Andrea del Sarto," 1830.

In any case, it must pre-date the Scalzo fresco of which we have been speaking.

It represents Christ in the form of the gardener appearing to St Mary Magdalen, and was painted for the Eremitani Osservanti, as the monks of St Agostino called themselves, for their church outside the Porta San Gallo.

It is painted on wood, and already shows that peculiar softness, harmony, and delicacy of colouring which the Italians call "Morbidezza," of which he was so great a master, and which is to be seen in its perfection in the *Madonna dell' Arpie* in the Uffizi Gallery.

It was about this time that Andrea and Franciabigio moved from the Piazza del Grano, and took rooms in the Vià della Sapienza, in a house which had been built by Niccolo da Uzzana, and had formerly been used for the Medici Lions, and was later employed as stables for the Grand Duke.*

Here Rustici lodged, and Sansovino (Jacopo Tatti) worked with his master Contucci, and many young men congregated to study the arts.

Between Sansovino the sculptor and del Sarto there sprang up a warm and romantic friendship, and Vasari tells us that, so allied were they in affection, that rarely, night or day, were they apart; their conversation being for the most part upon art, its attractions and its difficulties.

When work was over the young students were wont to assemble together for amusement, and they formed amongst themselves a society or club, where

* This house is now part of the "Istituto di Studi Superiori."



Tamme photo

[Dresden]

SACRIFICE OF ABRAHAM

jokes, bon-mots, recitations, and good eating were the order of the day.

The house of Rustici, who was a man of greater substance than his companions, was the centre of these reunions, and here the Academy of the Pajolo, or Kettle, as they styled themselves, met from time to time.

There were twelve members, each of whom was bound to contribute a dish of his own manufacture to the evening's entertainment; and should any two members have the misfortune to bring the same dish they had to pay a fine. Vasari, in his "Life of Rustici," gives a lengthy description of an elaborate dish provided on one occasion by del Sarto.

It was a temple, in octagonal form, supported by columns. The pavement was a mosaic formed of jelly, the columns sausages, with capitals of cheese and cornices of sugar, the frieze being made of sweetmeats. The tribune was *marchpane*, the altar a *pâté*. In the midst was a pulpit of cold meat, with a book placed upon it, the leaves of which were made of fine macaroni, with musical notes written in peppercorns. The choir and clergy were represented by birds with open beaks, dressed in surplices of thin caul, and behind the choir stood the clergy—two fat pigeons, with red hoods made of mangold! This dish was regarded as one of the most beautiful and whimsical ever contributed by any member.*

A poem is given by Biadi, in his life of del Sarto, which professes to be by that artist. It is called

* See Vas. "Life of Rustici"; and Lastri's "Osservazioni," vol. iii. p. 123.

"The Battle of the Mice," and is said to have been recited by Andrea on six successive evenings at the Kettle Club, in 1519, on an occasion when Francia-bigio was chairman. Others are of opinion that this comic epic, which was written in Greek, must have been the composition of Ottaviano de' Medici, and have been merely recited by del Sarto, who was probably ignorant of the language. It is written in graceful and easy style. The verses were found in a letter written, in 1664, by Redi, the celebrated poet and doctor, and preserved in the Vatican. The copy which Biadi saw was made from this by his friend Benedetto Menzini, and is now kept, with other manuscripts, in the house of the Redi in Arezzo.*

Andrea also belonged to the Trowel Club, and assisted in the decorations and scenic paintings required for some of their performances. Thus we see that the young painter was not behind others in his love of amusement and good cheer, but that he relieved the seriousness of his graver hours by allowing himself many liberties.

The new home in the Via Sapienza was close to the Convent of the Servites, and Church of SS. Annunziata, where the two young men had recently undertaken some important fresco work.

* (Two stanzas of the poem.)

"Nè state a dir che mi insegno di greco
Ch' io non so di volgar, nè di Latino
Ch' assai meglio io sarei a far da Beco,
Che sempre studiai sul fiasco, e il tino
Ch' oltraggio forse, e non decoro arreco
Allo stuol delle mise almo, è divino;
Che chi tenta di far l'altrui mestiere,
Fa la zuppa sorrente nel paniere."

Fra Mariano, the sacristan, had heard on all sides the praises of Andrea—what wonders he had already achieved, and what fame assuredly awaited him in the future,—and so he determined to secure the rising young artist to decorate his church with the least possible expense to the convent. Accordingly, he artfully suggested to him how well it would be to have his work known, and seen in a public position, such as the entrance court of the Annunziata, which was thronged alike by foreigners and Florentines; and he represented to him that were he to undertake to finish the series of frescoes begun by Cosimo Rosselli in the outer court, but interrupted by his death, which were meant to illustrate the life of St Philip Benizzi, he would gain far more credit and renown than were he merely to receive a price such as his labours merited, for work done in a less conspicuous position. Andrea, being a youth of gentle and unsuspecting character, listened to all the wily sacristan had to say; and when he further heard that were he to refuse the offer, Francia-bigio would be employed in his place, he no longer hesitated, but undertook to complete the remaining five frescoes of the Benizzi series, for which he was to be paid at the rate of ten scudi each.

These frescoes completed the decoration of the left side of the court, and when done, Andrea thought to cease a work which he found brought him more honour than profit. The sacristan, however, would only let him off for a time, and exacted from him a promise that he would, at his convenience, paint two other frescoes on the opposite side of the court, for which he should be paid a higher price. From the Ricordi of the convent it

appears he was promised 98 lire. During the year 1511 there are several entries made in the convent books of small payments made to Andrea, "on account"—modest sums of seven and ten lire at a time, and on December 12, 1511, the balance still due was to be paid in full.*

In this year the *Adoration of the Magi*, on the opposite side of the court, was painted, and the beautiful fresco of the *Nativity* begun. Shortly afterwards, in the garden of the monks, he painted two frescoes in chiaroscuro of the *Parable of the Vineyard*. In one of these the husbandman calls the labourers to work in his vineyard, and while some obey, busy with spade and shovel, others hold back, idle and reluctant, and one, seated on the ground, rubs his hands together in querulous uncertainty as to whether it would be worth while to begin so late in the day.

The second fresco shows the husbandman making payment at the end of the day's work, and the indignant labourer may be seen turning away, with angry gesture, impatient that "these last" have been made equal with him, who had borne the burden and heat of the day. The whole is instinct with life and feeling, while afar the day dies over the tranquil vine-clad hill. The wall upon which the first was painted fell in 1704; the latter was seen by Reumont as late as 1830, but no trace of it now remains, beyond a few stones which are preserved in the refectory of the Ogni Santi, upon which are seen the dim outline of the paymaster's shoulder, and the indignant labourer's outstretched arm—a mutilated fragment indeed, but eloquent in curve and line.

* Archivio delle corporazioni religiose sopprese in Firenze. Convento della SS. Nunziata.



Miss Bulwer photo

PARABLE OF THE VINEYARD

[By Agostino Veneziano]



Alinari photo

[Pitti Palace, Florence]

THE ANNUNCIATION

There are interesting sketches (not original, but probably contemporaneous) in the Corsiniana collection at Rome, and in the Milan gallery, which give some faint idea of the exquisite beauty of these compositions, as well as early engravings (1553-1563), which preserve for us interesting souvenirs of two of del Sarto's most beautiful works in chiaroscuro. That these frescoes were regarded as lesson-books of art at the time when they were painted is proved by an interesting series of studies made from them by Lucas van Leyden, and now preserved in the Corsini, Rome.

The fresco of the *Nativity of the Virgin*, though begun in 1511, was not completed until 1514, which date it bears between the pilasters of the mantel-board, "Andreas faciebat, A.D. MDXIII.," while below is the monogram *M*. As a composition this work is very spirited, the colouring is warm and harmonious, and the draperies rich and varied.

At the time while Andrea was painting frescoes in the Servite Convent, he was also busy with his easel, and many pictures belong to this period. No. 97 in the Pitti collection—an *Annunciation*—was painted by order of the Servites for the Abbey of San Godenzo about the year 1512, and another of the same subject (124 in the Pitti) was painted for the Church of the Osservanti, outside the Porta San Gallo. It is very beautiful in design and colour, and is remarkable for the delicate misty beauty of the angels' heads; the landscape is pleasing and is full of atmosphere. The predella for this picture was painted by Pontormo, then a student in the atelier (1512-1513).

Another work of the time is the Tabernacolo of

the *Annunciation*, painted on an archway under a house, at one time inhabited by del Sarto and his parents, and over a narrow passage leading to the Mercato. The whole of this quarter has lately been demolished, and the remains of the Tabernacolo removed to the museum of St Marco. It is in such a grievous condition that nothing can now be traced beyond the suggestions of a timid, shrinking Virgin form, with hand uplifted in wonder and amaze; and the brilliant wings and upper portion of an angel, who, still in flight, arrives before her with an *élan* which, even in dissolution, the *intonaco* holds tenaciously.

There is an architectural background, through the open arches of which there has plainly been some of the tender pastoral landscape we are so familiar with in del Sarto's work.

Cinelli speaks of two angels painted for Baccio d'Agnello in an apartment of the house above this Tabernacolo, but they no longer exist. Reumont speaks of having seen the Tabernacolo in 1830 very much in the same condition as we now find it—that is, almost completely destroyed.



Hanfstängl photo

LUCREZIA

[Berlin

CHAPTER II

DOMESTIC LIFE

IT was during this time, whilst Andrea, the kindly and popular young artist, beloved by all who knew him, was painting pictures of rare excellence, and beautifying and adorning his native city, that a new and dangerous element entered into his life, destined to influence all his future.

"In the Vià di San Gallo there lived a very beautiful young woman, the wife of a cap-maker, Carlo di Domenico Recanati. She was the daughter of a common man, one Bartolomeo del Fede, but this did not hinder her being filled with as much pride and haughtiness as her beauty was fraught with fateful attraction. She delighted in entrapping the hearts of men, and, amongst others, Andrea fell a victim to her fascinations. His immoderate passion for her caused him to neglect the necessary studies demanded by his art, and in a great measure to discontinue the assistance he had been in the habit of giving to his parents. Now it happened that a grave and sudden illness befell this woman's husband, from which he did not recover. After the death of the *Berettajo*, without taking counsel of his friends, regardless of the necessities of his art and genius, and not considering the eminence he had gained with so much labour—in short, without a word to any of his

kindred, Andrea took to wife this woman, Lucrezia di Baccio del Fede, her beauty appearing to him to merit this at his hands, and his infatuation for her having far more power over him than the honour and glory of his previous achievements.*

"When the news became known in Florence the affection and respect with which his friends had always regarded Andrea changed into disapproval and contempt. It appeared to them that the shadow of this disgrace obscured the glory and renown obtained by his talents.

"But not only did this act estrange his friends, it also destroyed his own peace of mind. Very soon he had cause for jealousy, and he found he had fallen into the hands of a woman who only sought to use him as her tool. The help he had been in the habit of giving to his parents she diverted to the needs of her own father and sisters, who were henceforth mainly supported by him. All who knew these facts began to avoid Andrea as much as they had formerly sought after him.

"His pupils for the most part, however, still remained with him, for he was a great teacher; but not one of them escaped the high words and despicable actions of Lucrezia. Nevertheless, Andrea's blind love for his wife continued; he counted it his highest pleasure to be with her, and so strong was his infatuation that there is hardly a picture painted by his hand which does not contain her portrait."

Vasari, who in the first edition of his work gives this account of the marriage, was himself one of

* From 1st edition of "Vasari," omitted by him in following editions.

Andrea's scholars, and doubtless he wrote from personal experience of the domestic life of his master.

Browning in his works crystallises the story of Andrea and Lucrezia with a poem of rare perfection. The husband conscious that in art he has earned the title of "faultless,"

"I can do with my pencil what I know,
What I see, what at bottom of my heart
I wish for, if I ever wish so deep—
Do easily too—when I say perfectly
I do not boast
I do what many dream of all their lives,
—Dream? Strive to do, and agonize to do,
And fail in doing."

And yet conscious of his failurès and his limitations,

"There burns a truer light of God in them
In their vexed beating stuffed and stopped up brain,
Heart or whatever else, than goes on to prompt
This low-pulsed forthright craftsman's hand of mine.
Their work drops groundward, but themselves, I know,
Reach many a time a heaven that's shut to me, . . .
My works are nearer heaven, but I sit here.
. All is silver grey
Placid and perfect with my art: the worse.
I know both what I want, and what might gain,
And yet how profitless to know, to sigh
'Had I been two, another and my self,
Our head would have o'erlooked the world!'"

But from Lucrezia Andrea gained no inspiration; not even sympathy in his work, which to her was only a means whereby coin came into her pocket—money to be spent with selfish egoism on her own small needs and wishes.

"Had you given me soul,
We might have risen to Raphael, I and you!

Nay Love, you did give all I asked, I think
 More than I merit, yes, by many times.
 But had you—oh, with the same perfect brow,
 And perfect eyes, and more than perfect mouth,
 And the low voice my soul hears, as a bird
 The fowler's pipe, and follows to the snare—
 Had you, with these the same, but brought a mind!
 Some women do so”

But Lucrezia had no such gift to give, and whilst she remained ever the object of his most passionate affections, she made no “lyric love” in his life, nor helped his art by any nobility of character in herself, as did Vittoria Colonna for Michael Angelo, or Elizabeth Barrett Browning for her husband, or many another nameless woman for the man whose greatness, applauded by the world, was perhaps most largely due to her inspiring influence. Beautiful as is the poem of Browning from which the above lines are taken, one must remember that its subjective utterances could never have come from the simple lips of the artist himself, a man whose force did not lie in introspection, but whose easy bourgeois life was amply filled with two absorbing interests—devotion to his wife and to his art; who painted what he saw clearly and directly, reproducing again and again the features of the woman he loved, and in his greatest themes blending the admission of a domestic and human love, to which, whether worthily returned or not, he remained faithful throughout his life.

The marriage of del Sarto must have taken place about 1513 (Biadi says 26th December 1512), though Milanese, the learned editor of Vasari, places the date as late as 1517, on the ground, apparently, that the receipt

given for her marriage portion was not made out till the year 1518; it is, however, more probable that its payment was deferred to that date, when Andrea put all his business affairs into order before leaving for France.

Del Sarto's work at the Servite convent was brought to a close by 1515; that is, the five frescoes of the Benizzi series: the *Adoration of the Magi*, and the *Nativity of the Virgin* in the outer court; the two frescoes of the *Vigna* in the Garden; and a *Pietà** which headed a small staircase leading to the cells of the Novices, and for which, tradition says, the artist was paid "by a bundle of votive candles." All these were painted before 1515, while to that date itself belongs the beautiful tavola of the *Head of Christ* which hangs in the chapel of the Virgin, and which is of such beauty that Vasari says "it is impossible for human intellect to conceive a more beautiful work."

The *Madonna del Sacco* in the inner cloister belongs to a later date.

And now the Servite work being ended, Andrea once more turned his attention to the cloister of the Scalzo, where, according to Vasari, he had some years previously painted the *Baptism of Christ*.† He now added the *Justice* with its legend from the Book of Wisdom—"Diligite Justitiam qui judicatis terram" (at present travestied into "mandicatis terram")—the *Preaching of St John*, and the *Baptism of the Multitude*. These, the books of the society record, were all finished and

* Now in the *Accademia delle belle arti*.

† Milanesi in his table of dates marks it 1514. If, however, there were but a few months between the painting of this and the preaching of St John, it is strange how suddenly ripened in style, and free and ample in treatment Andrea had become!

paid for by March 1516. In perhaps no one work of the whole series is the power of del Sarto more evident than in that of the *Baptism of the Multitude*. St John stands by the river, surrounded by a concourse of people, some divesting themselves of their clothing, others in the act of receiving the sacred rite, while others again wait, all in attitudes of utmost eagerness. The figure of the Baptist, as with extended arm he administers the rite, is perfect in its anatomy of muscular strength; it is full of power, and equally devoid of exaggeration, which was the stumbling-block of so many of the artists of this day. Indeed, we see del Sarto humble as a child before Nature—an artist never anxious to emphasise his own powers, but intent upon the right apprehension and revelation of her laws and methods. The boy in the background, seated on a rock, shows an ease of foreshortening incomparably fine—three slight indications of line, and the position of the limb is assured, and could not be improved.

The fresco which preceded this—the *Preaching of St John*—makes interesting record of the fashion of the moment—the *cult* of Dürer. The warrior monk to the left of the picture, though here Italianised and softened, is taken bodily from his engravings of the Passion; while the woman holding her child in the group behind St John comes directly from that artist's *Birth of the Virgin*. It could have been no want of resource in himself which tempted Andrea to appropriate these figures, for he was as independent in composition as in technique; and had he wished dishonestly to profit by the work of another, he would doubtless have disguised his theft and passed it off as original. The



Alinari photo

[Scalzo Cloister, Florence]

THE BAPTISM OF THE MULTITUDE BY ST JOHN

presence of these figures is rather a historical record, and an admission that work which was the fashion of the time was considered by del Sarto not unworthy of a place beside his own masterpieces.

The *Imprisonment of St John*, a fresco of great strength and fine perspective, was added to the Scalzo in 1517, after which an interval of three years occurs, during which time del Sarto's visit to France took place—a visit begun with high hopes, but untimely ended. Before, however, he went to France, some of his finest easel pictures were to be painted; and del Sarto had a part to play in the reception given to Leo X. when, in 1515, he passed through Florence on his way to meet Francis I. at Bologna. The Medici prelate was received in his native city with great rejoicing, and as he passed, all the route was adorned with triumphal arches covered with pictures and other artistic devices, as well as laudatory inscriptions. The artists conspired who should do him greatest honour. Andrea and his friend Sansovino constructed an enormous model of the Facciata of the Duomo, made in wood and painted in chiaroscuro; and the whole was so splendidly done, that the Pope declared had it been in marble it could not have been better!*

It was in the year 1517 that Andrea painted his finest *Tavola*—the *Madonna dell' Arpie*—executed for the church of the nuns of St Francis in the Via Pentolini.

* There is interesting allusion to this in a journal, kept by the Master of Ceremonies to Leo X., Paradis de Grassi, Archbishop of Pesaro, in two folio volumes, written in characters of the sixteenth century, and preserved in the Magliabecan Library of Florence. It is entitled "Paradis Grassi Pontificatus Leonis X." Cod. 141-142.

The beauty of this picture is beyond praise—dignified, harmonious, and luminous. The Virgin stands on a low pedestal, one arm supporting the Holy Child, who clings to her neck with a movement of exquisite grace; her other hand holds a book upon which the child has placed a foot; on either side stand St Francis and St John the Evangelist. Two child-angels cling to the Madonna's feet; on the pedestal below are carved harpies, who have given their name to the picture, and in gilt letters is inscribed: "And. Sar. Flor. Fac. ad summa Regina trona defertur in altum M.D.XVII." Crowe and Cavalcaselle, speaking of this work, say: "Nothing can exceed the harmonious vagueness of the misty tone which bathes and almost obliterates the outlines. For fusion and transparent gaiety of colour del Sarto was never more remarkable." And Rossini calls it "la più soave fra le sue pitture in olio." There is an autobiographical suggestion in this famous picture, in the similarity which exists between the head of St Francis and the artist's own portrait in the National Gallery, while the Madonna face is plainly that of his wife, the beautiful Lucrezia. These are not, strictly speaking, portraits, either of them, but they are likenesses which come to us with faint delicate suggestiveness, as of the perfume of flowers dead long ago. The original sketch for the Virgin's hand, holding the book, is in the Uffizi collection, as is also a study for the figure of St Francis.

All the easel pictures of this period are of great force and beauty, rich in colour and very powerful in chiaroscuro. In the early part of 1518 the *Disputa* (a disputation on the doctrine of the Trinity) was painted



Alinari photo

[Uffizi Palace, Florence]

LA MADONNA DELL' ARPIE



Alinari photo]

LA DISPUTA

[Pitti Palace, Florence



Morelli photo]

[National Gallery, London

ANDREA DEL SARTO

for the monks of St Gallo. St Augustin, St Lawrence, St Peter Martyr, and St Francis here discuss the mystery, while the Trinity, effigied above, listens. Below kneel St Sebastian and the Magdalen; the latter, a portrait of the artist's wife, the movement of whose exquisite hands is often repeated in del Sarto's works. This picture is a noble composition, full of power and boldness, and of harmonious vaporous atmosphere. It suffered much from an overflow of the Arno in 1557, being then in the Church of St Jacopo tra' Fossi, whence it was removed to the Pitti (No. 172) in the middle of the seventeenth century.

The National Gallery portrait of the artist may be assigned to this time, and probably belongs to the year 1518. It is handled with excessive ease and breadth, and must be ranked amongst his best works. The right hand is barely sketched in. That it is the portrait of del Sarto has recently been doubted; but a comparison with those of the Pitti and Uffizi collections, and also with the portrait which appears in the fresco of the *Apparition to Zacharias* in the Scalzo cloister, would place the matter beyond question.

CHAPTER III

PERIOD IN FRANCE

SEVERAL of the works of del Sarto had already found their way to the French Court. Some two years previously (1516) the dealer Giovanbattista della Palla had sent thither a *Dead Christ mourned by Angels*. The Christ is upheld by two angels with sorrow-stricken faces, while a third stands by, holding the instruments of the Passion. This picture was engraved by Agostino Veneziano before it went, but was so badly done that Andrea did not wish his pictures ever again to be engraved. This work was much admired in France, as was also a *Madonna*,* sent by the same agent, and sold by him for four times the price he paid to Andrea. The *Pietà* has now disappeared, and is only known to us by the engraving which gave so much offence to the artist.†

These pictures attracted the king's attention and admiration, and before long messengers were dispatched to Florence to see whether their author could be persuaded to visit France and enter the king's service. The agent arrived at a propitious moment, when del Sarto, conscious of some of the mistakes he had made in life, was overburdened by the extravagances of his wife and with the care of her family. Some friends who were with him when the invitation

* Probably now in the Louvre.

† There are interesting sketches for the angels in the Uffizi.

HYDRABAD



Miss Bulwer photo]

PIETÀ

came urged him to accept it, and to leave his wife in some safe abode till such time as he should be well established in the French Court, and able to send for her, when they could live together in honour and comfort.

Before leaving Florence Andrea carefully arranged his affairs, and provided for his wife's comfort as well as for the needs of his own journey. On May 25, 1518, he deposited a sum of money in the "Spedale di Santa Maria Nuova," which, in case of his death should come to Lucrezia.

It was at this time also—on May 23, 1518—that he gave the receipt for her marriage portion,* 150 fiorini, to his wife's father.

All having been put in order, Andrea started for France, taking with him his pupil Andrea Squazzella; and the king's envoy gave him money and ample provision for the journey.

Del Sarto's visit to France lay between the dates 25th May 1518 and 17th October 1519, when we find him again depositing money in person in the Spedale di Santa Maria Nuova.

He was well received in the French capital, luxuriously lodged and generously treated. The king at once made him handsome presents of clothes and money, and employed him to paint a portrait of the young Dauphin (born February 28, 1518), for which he was paid 300 gold pieces.

He then proceeded to paint the *Charity*, now in the Louvre (No. 43), a picture of immense power both in

* Archivio generale dei Contratti di Firenze. Regiti dal 1516 al 1518 a pag. 255 tergo.

composition and technique, which has suffered sadly by repeated transferences. It was originally on wood, but in 1550 was transferred to canvas by Picault; and at a later date, having suffered from damp, it was again transferred to a fresh canvas (1842).

These constant manipulations are enough to account for the French character which has found its way into the expression of the Charity's face. The work belongs to del Sarto's ripest perfection, and is done with consummate art. An interesting sketch for one of the children's heads is preserved in the Louvre. This picture is signed "Andreas Sartus Florentinus me pinxit MDXVIII." The *Pietà* now in the Belvedere in Vienna (No. 23) belongs also to this time, and is rendered with equally great creative power. Here the dead Christ is bewailed by the Virgin and two angels—yet, while the work is one of great dignity as well as power, it leaves the spectator cold, as it is lacking in sympathy and in that elevation of sentiment which the subject demands.

There were also many other pictures now painted for the king and for his court. Andrea's life was, as Vasari says, a sudden change from an extreme of wretchedness to one of happiness and good fortune, but it was not destined to last long. One day, when at work at a picture for the king's mother (a St Jerome which cannot now be traced), he received letters from Florence which greatly disturbed his peace of mind. His wife wrote urging his return, and very cleverly played upon his feelings by describing her days as spent in weeping and solitude. She told him that her life had become so sad and lonely without



Braun photo]

[Louvre, Paris

CHARITY



Braun photo

[Louvre, Paris

SKETCH FOR CHILD'S HEAD
IN CHARITY



him that, unless he were to come at once, he would not find her alive. The letter contained many tender words, and the poor man, "who loved her but too well," as Vasari says, at once set about planning his return, choosing rather to suffer the old misery than to pursue the glory and fame of his art. His intention once formed to return to his wife, he became full of childlike impatience to show her his fine clothes and the many beautiful gifts he had received. Andrea obtained the king's leave to visit Florence for a time, and he promised to return before long, and to bring his wife with him, so that he might have no further hindrance in his work. The king gave him commission to bring back many works of art, and provided him with large sums of money for their purchase; such at least is the story related by Vasari, who adds that to make assurance doubly sure, Andrea took an oath upon the Gospel to return within a few months. And so he went to Florence, but, once arrived, he forgot all about his promises in the joy of being again with the wife of his affections; and, unmindful of his trust, he lavished upon her and upon her family the money with which the king had entrusted him.

He also bought a piece of ground between the Via Mandorla and St Sebastiano, where he built himself a house,* which still exists in the corner of the Gino

* "Die xv. Octobris 1520. Actum in Archiepiscopali curia Florentie, presentibus Sebastiano Laurenti Antonii pictore (Aristotile da Sangallo) e ser Francisco de Fighino. Dominicus Johannis de Canochis civis florentinus vendidit excellenti—magistro *Andree Angeli del Sarto*, pictori ibidem presenti—unum petium terre brachiorum tredecim per latitudinem, et brachiorum octuaginta quinque cum dimidio per longitudinem, positum Florentie in populo Santi Michaelis Vicedominorum cum fundamento a

Capponi and Mandorlo Streets, and bears a tablet with the following inscription :

“ In questa casa
Abite il pittore senza errori
Andrea Vannucchi Fiorentino
detto il Sarto
Che reduce di Francia la edefice
E vi moriva nell' anno MDXXX.
Pieno di gloria e di domestici affanni.” *

When the time came that del Sarto should return to France the king's money was all squandered, and his wife so wrought upon him with tears and lamentations that she persuaded him to break his oath to the king, and to remain in Florence.

This is Vasari's story ; but the truth of his statement is open to doubt from the fact that recent investigations have brought to light the accounts of King Francis, which appear to have been kept by him with the utmost accuracy.

parte anteriori, et iuxta viam magistratam ; cuius a primo via publica que vadit ab Oratorio Sancti Sebastiani ad menia civitatis ; a secundo bona Sebastiani Laurentii pictoris ; a 3° dicti Sebastiani, a 4° bona reverendi domini Generalis Vallisumbrose ; pro pretio ducatorum quinquaginta auri largorum in auro nitidorum.” (Archiv. gen. dei Contratti di Firenze. Rogiti di ser Scipione Braccesi, protocollo dal 1519 al 1524. a-c. 96 tergo.)

* After del Sarto's time this house passed into the possession of Frederigo Zuccherò (1543-1609), and later into that of Giovanbattista Paggi (1555-1629), two artists of repute. Later it belonged to the Rafanelli family, and it is now in the possession of F. G. Caccia, Esq. In the year 1890, while having some repairs made, Mr Caccia's mason came across an interesting bronze medal built into the outer wall of the first storey. This medal had been struck in commemoration of Zuccherò's having finished painting the cupola of the Duomo, which Vasari had begun 1572, and which was completed by Zuccherò in 1578. The medal bears the bust of Zuccherò on one side, and on the other a section of the dome, with name and date.

In these no trace can be found of any sums, large or small (beyond the payments due for his own work), as having been entrusted to del Sarto.

This evidence, with the knowledge that no efforts were made by the king to obtain restitution, or secure punishment for the offender, is enough to make us believe that Vasari's statements on the subject are untrustworthy, and tend to acquit from dishonesty the memory of the simple man who could not tear himself from his wife, and who for her sake was content to break his promises, and to forego the honourable career which awaited him in the French court.

During the absence of Andrea in France the Scalzo Brotherhood, not expecting his return, commissioned Franciabigio to proceed with the decoration of their cloister, and he there painted the little St John receiving his father's benediction before his departure for the desert, and the meeting by the way of the same with the child Jesus.

These frescoes are certainly inspired by del Sarto, if indeed not taken from his designs. In the *Benediction of St John* the central figures of the child, St Elizabeth, and Zacharias are unmistakably the work of Franciabigio, heavy of proportion, the heads and hands large, the hair massive, as if sculptured rather than painted.

The two young men on the staircase, however, are quite other in their proportions, and the treatment of their hair. Here the type is distinctly that of del Sarto, the head small, and the form *élancé*, the hair is treated with natural suavity, while the hands are nervous and well-modelled.

In the second of these frescoes "San Giovanni fanciullo incontro il Bambino Gesù," while there is no question but that the Zacharias is Franciabigio's, it is equally evident that the St Elizabeth comes directly or indirectly from the design of Andrea—the delicate hand, the small head, and the sartesque drapery could have had no other source. If feebler in execution than the rest of the Scalzo work, these two frescoes have a certain grace of sentiment which is poetic and very charming. It is probable Franciabigio would have finished the Scalzo frescoes had it not become known that Andrea had returned, and that he was resolved to remain in Florence.



Alinari photo]

[Scalzo Cloister, Florence

CHAPTER IV

RETURN TO FLORENCE

UPON hearing of his return his old patrons summoned him to continue the work, which he again took in hand in 1520, and which was not finally completed till 1526. It is in the cloister of the Scalzo that the work of del Sarto in chiaroscuro must be studied in order to see him at his best. Faint and faded as, alas, these priceless works have now become, they have never been surpassed for mastery of design and noble execution. "The conditions of monochrome which excluded all charm of colour appear to have stirred up the master to do his very best" (Burckhardt); and as they embrace a time stretching from 1509 to 1526 the work of the artist at various intervals can be profitably observed. He now painted the *Charity* and *Faith*, and received, on their account "lire ventuna" (twenty lire), August 19, 1520.

The *Charity* is one of del Sarto's most perfect compositions, perhaps only equalled by that of the Louvre, which was done but a short while previously, and which is more grandiose in treatment. It is the portrait of Lucrezia; upon her head burns the Divine flame; one child clings to her neck, two others to her feet, one of whom recalls the movement of a *putto* in the *Madonna dell' Arpie*. Professor Max Müller possesses an early sketch of the whole, drawn on small sheets of very old paper pasted together, and measuring $2\frac{1}{2}$ feet by

2 feet 10 inches. It is marked "Abbozzo di Andrea del Sarto," and on the back is written, "Dono d' Marchellini nel 1648 per ricordo, Carrara!" This sketch is an interesting record, but does not appear to be original, though thought to be so by some.

It was in the same year, 1520, del Sarto painted the Tabernacolo outside the Porta a Pinti—a fresco of the Madonna and child, and the little laughing St John whose grimace is painful.

This Tabernacolo, Bottari calls "a Divine picture," and he describes it as one of the most beautiful works which ever issued from the hand of man.

Thanks to its marvellous beauty it escaped destruction during the siege of Florence, 1529, when the Jesuit Convent beside it was razed to the ground. As late as 1880 it still existed, but in a ruined condition, and it has since completely disappeared.

Bocchi recounts how the Grand Duke Cosimo sought to have it moved to a place of greater safety within the walls, and how he brought with him architects and engineers to see how best this could be done; but one and all declared against the attempt, fearing lest the fresco should be injured: so there it remained until the ravages of wind and weather, and the vandalisms of an inartistic eighteenth century completed its destruction.

There is an early sketch of the whole (not original) in the Vienna Museum; but the relic of most interest is the original sketch for the head of St John, now in the possession of the Earl of Warwick—a masterly drawing full of life and vigour.

In 1521 Andrea was at work in the Medici Villa at Poggio a Cajano, employed with other artists, by



Braun photo

[Vienna Museum]



Alinari photo

[Villa of Poggio a Caiano]

TRIBUTE OF CAESAR
FRESCO IN GRAND HALL

Ottaviano de' Medici, to adorn the walls of the great hall for Leo X. He here painted *Caesar receiving tribute*, a large fresco full of movement and of vigorous incident, very bright in colour and lively in design. There is a magnificent and very difficult perspective of stairs which ascend to the throne of Caesar, adorned with statues, up which crowd a motley assembly bringing their gifts of strange and Oriental animals. A yellow-coated Indian carries on his head a cage full of parrots, and others follow with Indian goats, lions, giraffes, panthers, wolves, lynxes, apes, all having great merit, and exceedingly well arranged.* The work, though unlike Andrea in composition, is wholly his in its disregard of difficulties and in its ease of drawing. It was left unfinished at the death of the Pope, and so it remained for upwards of fifty years.

In 1532 Clement VII. wished Pontormo to complete the fresco, but he let the order slip, and it was not till the time of Ferdinand I., G.D., that anything was done. It was then completed by Allori, and is signed, "Anno dm. MDXXI. Andreas Sartius, pingebat, et A.D., MDLXXXII. Alexander Allorius sequbatur." Vasari describes the original drawing as the most finished he had ever seen, and says that he kept it in his own possession. Rossini argues that this fresco contains proof that del Sarto must have visited Rome after the death of Raphael, and there received impressions which show themselves in this work, the composition of which is quite outside his usual range. He says the perspective, the statues, the foreign animals, and the *suntuosità* of the drapery all prove "that his mind had been opened

* Vasari, v. 36.

beyond the limits of his usual timidity," and he therefore argues that the visit to Rome, about which early writers hint, though none speak with precision, must have preceded the paintings of this versatile composition.* It is related that Michael Angelo held del Sarto in high estimation, and was heard to remark to Raphael, "There is a bit of a manikin in Florence who would bring the sweat to your brow if he chanced to be employed on the great undertakings entrusted to you!" The fact of his visit to Rome cannot be affirmed with any certainty, and is only gathered incidentally, as, for instance, when Mariette speaks of having sixty landscape-sketches by him, and describes one as being of the Colosseum.

When the Pope's death, in 1521, interrupted the work at his country villa, del Sarto returned to the Scalzo cloister, and there painted, at intervals, the *Dance of Salome*, the *Decapitation of St John Baptist*, the *Presentation of St John's Head*, and the *Annunciation to Zacharias*; the latter bears the cypher, and is inscribed on the base of the altar, "A.D. M.D. (XXII)."
Both it and the allegorical figure of Hope were paid for on the same day, 22nd August 1523.†

Andrea appears now to have been anxious to make amends for his wrong-doing towards the King of France, and he painted sundry pictures, with a view to sending them to that country; but whether or not

* Lanzi says, "Vide Roma, non so in quel anno, ma pur la vide."

† Et de avere adl 22 d'agosto 1523, L.cinquanzei sono pe dipittura de quadro de la Nunzione (sic) di Sa Govani, chome si vede ne nostro cistro. E de avere adl detto L.ventuna sono per avere dipitto una figura a latto a la porto ne cistro coè Speranza. (Archivio di stato compa di San Gian Battista dello Scalzo. Libro B. dal 1514 al 1535, carte 83.)



Alinari photo]

[*Pitti Palace, Florence*

ST JOHN BAPTIST



Alinari photo

[Pitti Palace, Florence

ST JOHN BAPTIST

they ever reached their destination is unknown. In any case, the breach was never healed, and Andrea did not again leave Florence, or its immediate neighbourhood. Two pictures of St John were now painted, one of which is probably the much over-cleaned but very charming little half-figure of the Pitti, No. 272. Painted for the Grand Constable of France, with the hope of recalling himself to the memory of the king; it was never sent, but was finally sold to Ottaviano de' Medici.

The two pictures from the story of Joseph, now in the Pitti (Nos. 87 and 88), also belong to this period. They were painted to ornament the Cassoni, or large linen chests, ordered by Salvi Borgherini on the occasion of his son Pier Francesco's marriage to Margharita Accajuoli. One of the old man's wedding gifts to his son was the furniture of the nuptial chamber, all of which was decorated by the best artists of the time—Baccio d'Agnolo, del Sarto, Granacci, Pontormo, and Bacchiacca, as well as others.*

So great was the beauty of their work that during the siege of Florence an effort was made to despoil the house and carry off its art treasures. In fact, Giovanbattista della Palla, the agent of the King of France, persuaded the Florentine Government to let him have the furniture of the Borgherini Palace, with a view to sending it as a gift to his patron Francis I., hoping thus to propitiate his aid for the Republic. Borgherini's wife, however, viewed the matter differently, and stoutly refused to let her house be sacked. She received della Palla with high words, and refused to give him admission. "Begone, vile broker—unworthy

* See Vasari's "Life of Pontormo."

salesman!" she cried, "how dare you think to carry off the ornaments of a lordly house, and to despoil this city of its treasures, in order to embellish the abodes of strangers and enemies! The bed you seek to remove was made for our wedding, in honour of which my husband's father ordered all this royal and magnificent furniture, which I love and revere, and will preserve with the last drop of my blood." With these words Margharita Borgherini drove her crest-fallen visitor from the doors. Soon afterwards Palla was imprisoned, and forfeited his life as a traitor. Del Sarto's share in the decoration of this princely abode was confined to the two panels which now hang in the Pitti Palace, where in small figures incidents from the life of Joseph are set forth. The pictures are full of atmosphere and colour, and No. 87 possesses Andrea's favourite hillock, seen in so many of his landscapes.

It was in 1523 that Frederick II., Duke of Mantua, passed through Florence on his way to Rome, to pay homage to Pope Clement VII.; and he then saw and admired Raphael's portrait of Leo X. and the two cardinals, of whom Clement himself was one. The Duke, whether from policy or appreciation, told the Pope how much he admired the portraits, and how gratified he would be if the panel might be his; whereupon Clement sent orders to Ottaviano de' Medici that Raphael's picture should be sent to the Duke at Mantua. Ottaviano, however, knew too well the value of the original, and so he employed del Sarto to make a copy, which was sent to Mantua, whilst the original remained in Florence. Andrea's work was so excellent that it was accepted without

suspicion, and when, some time later, Vasari visited Mantua, and was going through the Palace with Giulio Romano, he pointed it out to him as the only Raphael in the ducal collection, and one of incomparable beauty.

"It is very fine, but not Raphael's," said Vasari.

"Not his!" cried Romano. "Should not I know, who can recognise the strokes of my own brush?"

"It is by del Sarto, as I can prove to you from a sign on the back," replied Vasari, turning the picture round, and pointing to del Sarto's sign.

"I esteem it none the less, but rather all the more!" exclaimed Giulio, generously; "for it is a thing beyond nature that one man could so faultlessly imitate the manner of another, and make a picture so exactly alike!" Raphael's original now hangs in the Pitti (No. 40), and Andrea's copy is in the Naples Gallery.

In 1841 an argument was started denying the authenticity of the Pitti original, and claiming as Raphael's the del Sarto copy of Naples. A long and tedious controversy between the Neapolitans and Tuscans followed, and a war of pamphlets,* which left the victory—if, indeed, victory it could be called—where it was: Andrea's copy being indubitably at Naples, and Raphael's original at Florence.

Whilst Andrea was copying the Raphael for the Duke, he also made a copy of the head of Cardinal Giulio for Ottaviano, who presented it to the old Bishop of Marzi. The picture bearing this title in the Naples Museum, and attributed to del Sarto, would hardly appear to be the one alluded to.

* Giov. Masselli, Cav. Niccolini, and Carlo Pancaldi all wrote on the subject.

CHAPTER V

DURING THE PLAGUE

FOR some years an illness, known as the Pest or Plague, had from time to time broken out in Florence, devastating the city, and driving from within its walls all who could get away.

In the year 1522 it once more appeared, coming this time from Rome. At first it confined itself to certain streets, which were carefully shut off; but, in spite of all precautions, the illness augmented, and in 1523 it became so bad that all who could fled from the city. Andrea took his family to Mugello, where his friend and patron, Brancacci, obtained for him a commission from the abbess of the Convent of St Piero in Luco. In the quiet of the convent del Sarto and his family remained for several months, and were entertained with friendliness and hospitality by the abbess and her nuns, whilst he painted for them the *Pietà* of the Pitti (No. 58), a *Visitation*, and a *Head of the Saviour*, similar to that in the SS. Annunziata, but on canvas. The *Pietà* is a fine dramatic picture, forcible in movement, and of elevated realism. It represents the dead Christ supported by the Evangelist, while at His feet kneels Mary Magdalen, with clasped hands, and behind her St Catherine. The Virgin leans forward and clasps the hand of her Son (the beautiful



Alinari photo

PIETÀ

[Pitti Palace, Florence]



Alinari photo

[Uffizi Palace, Florence

STUDY FOR HEAD OF ST MARY MAGDALEN
IN THE PITTI PALACE PIETÀ



Braun photo

[Louvre, Paris

STUDY FOR THE DEAD CHRIST IN THE PITTÌ PALACE PIETÀ

original drawing for these two hands is in the Louvre collection), and behind stand St Peter and St Paul—the latter introduced by command. The picture is one of perfect equipoise in composition; and we are fortunate in possessing not only the original sketch for the whole, but also studies for many of the details. The original sketch for the dead Christ, in red chalk, is in the Louvre, for which collection a sum of 150 florins was paid for it. There, too, is a study for the head of St Catherine, while the sketch for the head of the Magdalen is in the Uffizi. We are thus able to trace this beautiful work from its very first inception in the artist's mind, and to follow the interest of its development. On October 11, 1524, del Sarto was paid by the abbes for this picture and for the *Visitation* (now, unfortunately, disappeared) a sum of 80 ducats in gold.

The Plague having somewhat abated, Andrea returned to Florence, and in the November of that year (1524) the *Visitation* of the Scalzo is painted and paid for; and this was quickly followed by the *Madonna and Saints* of the Pitti (No. 307)—a fine work, in which the Madonna and Child, seated on clouds, are adored by six saints, who stand and kneel below. This picture was painted by order of del Sarto's intimate friend, Becuccio Biccherai da Gambassi, of whom and his wife, the predella (now lost) contained portraits.

The five saints in the Cathedral of Pisa belong to this time. They were destined for the church of St Agnese, near Pisa, but since 1618 they have all hung in the Pisan Cathedral. The *St John* of this series has suffered through restoration, as has the *St Peter*, but

the *St Agnes* retains its great charm of vaporous *sfumato*, and powerful drawing, and is to be ranked amongst del Sarto's chief masterpieces.

Vasari speaks of a *Holy Family* belonging to this period, which was painted for Zanobi Bracci, and which hung in the chapel of his villa at Rovezzano. We find a minute description of this picture in a note to the edition of Vasari, published 1771, which had even then disappeared from the Bracci house.

In the Riccordi of one Luigi Scotti this picture is spoken of as having been restored by him in 1818, and then sold to a French merchant. The subject is the Madonna, with the Divine Infant at the breast; St Joseph also is present "fatto con tanto diligenza che si staccano, tanto hanno rilievo, dalla tavola." There are two treatments of this subject, one in the Barberini Palace at Rome, and the other in Madrid; the latter was acquired in Florence by the Maltese ambassador in Rome.

Vasari, the lively chronicler, tells that at this time Messer Baldo Magni of Prato had presented a valuable marble frame to the church of the Madonna della Carcere in that city, for which he was anxious to have a picture painted which should be of exceeding beauty. Del Sarto's name, amongst others, was proposed to the donor, and he had almost received the commission, when, unknown to him, a certain Niccolo Soggi was put forward and appointed to the work.

Meanwhile, the friends of Andrea had sent for him to come to Prato, and he, supposing the work to be his, set out, taking with him one of his scholars and other artist friends. But on his arrival he found Soggi in



Alinari photo]

[Pitti Palace, Florence

THE HOLY FAMILY



Alinari photo

[The Cathedral, Pisa]

ST AGNES



Anderson photo]

[Borghese Villa, Rome

THE HOLY FAMILY

possession, who coolly proposed, in the presence of Baldo, to make a wager with him that both should produce a painting, and whoever did best should receive the whole sum. Andrea, insulted by the presumption of so mediocre an artist, replied, "I have here a young scholar who has not long studied art; I will lay down the wager for him if thou hast a mind, but for myself I do not bet with such as thou art, seeing if I vanquish thee no honour could accrue to me; whereas, if thou shouldst surpass me it would be to my perpetual shame!" and then, turning to Messer Baldo, he told him he would do well to give the work to Soggi, who, he said, would be sure to do it in such a manner as would please the country folk going to market.

In 1525 Andrea painted the famous lunette of the Servite cloister, known as the *Madonna del Sacco*. It is said to have been done at the expense of a lady, whose director bade her expiate a vow she was under, by defraying the cost of the fresco. This is a work of the highest order; of scientific and noble grouping, of which Vasari says that, "for drawing, grace and beauty of colouring, and for liveliness and relief, del Sarto was far above all other artists of the time" (Vas. v. 45). Cinelli describes the faded red dress and blue mantle of the Virgin as beautifully painted, and says the Child is "lifelike in movement" (p. 457), while Rossini says: "the *Madonna del Sacco* is characterised by grace, sweetness, dignity, and simplicity."

The original sketch for the St Joseph, in red chalk, is in the Louvre collection; the sack upon which he leans gives its name to the fresco.

Reumont speaks of a sketch for this lunette as being in France, and says there was a similar one in the collection of Professor Campi, in Florence, in which angels appear with flowers in their hands. A holy family, a tavola, similar to the Madonna del Sacco in composition, was at one time in the Giustiniani Palace at Rome, but has now disappeared, an engraving of the subject alone remaining.

Belonging to the same time, and with very much the same superb power of treatment, are del Sarto's *Birth of St John Baptist* in the Scalzo, the last of that series; and the *Cenacolo of St Salvi* (1525-27). The arch of the Salvi fresco had been painted many years previously (1515), but only now at length was added the brilliant scene of the Last Supper—no other word but brilliant will express the jewel-like sense of colour and noble drawing which strike the eye on entering the refectory of the Salvi Convent. It was the beauty of this marvellous creation which saved it from destruction during the siege of Florence (1529-30), when the soldiers who would have razed the convent to the ground stopped spell-bound as they burst into the refectory, and were confronted by the noble drama which the artist's brush had so vividly portrayed.

The eager groups among the twelve who question "Is it I?—Is it I?" the quiet human Christ whose hand covers the hand of the beloved Apostle, who leans towards him in supplicating eagerness to hear the question answered, the luminous atmosphere, the intense brilliancy of the colouring and noble naturalness of the drawing, are beyond praise, and almost tempt one to forget the lack of spiritual ideal in a



Atinari photo

LA MADONNA DEL SACCO

[Cloister of SS. Annunziata, Florence]



[St Saveri, Florence]

CENACOLO

Alinari photo



Brogi photo]

[Uffizi Palace, Florence

SKETCH FOR ST PHILIP IN THE
CENACOLO AT ST SALVI

painting which is so filled with high and dignified realism, and in which the artist's habitual force of sincerity, as well as power, reaches its apotheosis.

It was in 1525 Andrea began to put this work in hand, painting "as he felt inclined, a little at a time." When finished it was considered "among the most animated, whether as regards design or colour, ever executed by him—nay rather, that could be effected by any hand, it gives proof of admirable facility; and the master imparted grandeur, majesty, and grace to all the figures, insomuch that I know not what to say of this Supper that would not be too little, seeing it to be such that all who behold it are struck with astonishment" (Vas. vol. v. 47).

An inundation of the Arno in 1557 did considerable damage to the fresco, and one or two heads to the right of the picture have suffered. There is a panel counterpart of this fresco, a sketch in oils, in the library of Christ Church, Oxford, in which the two figures in the window above do not appear. The Uffizi Gallery contains many original sketches for the fresco—the figures, as was usual with del Sarto, being sketched nude. Here and there throughout Italy we come across copies of this work; there is one in Bergamo, in the abbey of St Astino, by Bronzino; another in the village church of Anghiari, in Tuscany, by Sogliani; while in the chapter-room of the Carmine in Florence, there is an exact reproduction of the Cenacolo, but with striking and almost repulsive differences in the features and expressions of the Twelve, painted by Allori.

The *Birth of St John* in the Scalzo was finished in

1526;* it was the last, and, in some respects, the greatest fresco in the decoration of the cloister. It is not exaggerated praise to say that, as a composition in balance, in consummate power of drapery, as well as in the direct telling of the story, full of force and simplicity, this fresco could not be surpassed. Vasari thinks its power is due to the influence of Michael Angelo, and describes the figures as "most beautiful, exhibiting much greater ability, and being in much finer relief than those formerly executed" (vol. v. 45). But Andrea cannot in truth be said ever to have been under the influence of any painter, though being with single mind intent upon the perfecting of his art, he was, in a sense, under the influence of all who were great. He courted no rivalry, he employed no tricks, he feared no imputations of want of originality, but went directly to his goal, attaining, as was, alas, inevitable with his want of poetic idealism, the fault of *faultlessness*. In the *Birth of St John* the skilled hand of the artist has grown almost mechanical in its ease; the grand attitude, the noble drapery, the perfect equipoise of composition well-nigh oppress by their very perfection; and this last great fresco of the Scalzo series betrays the weakness as well as the strength of del Sarto.

Taken as a whole, the Scalzo frescoes have been equalled by no other artist in Italy; and, though dealing with a class of subject wholly different from the sublime conceptions of the Sistine chapel, they

* "Et de avere, sino adl 24 di Giugno 1526, fiorini otto larghi d'oro in oro per la di pitura d'uno quadro ne nostro chiostro, è a mano che V'ene dipitto la natività di St Giovanni, L. 56." (Archivio di Stato.)

are not unworthy of being mentioned along with them—as having, within their limit, attained their aim with a completeness unachieved by the more magnificent thinker.

The *technique* of these works reveals the almost superhuman force of the artist, who—within the limitations of chiaroscuro—has here proved himself a complete master of colour. The shadows are never black, nor are the high lights ever white, but half-tones are handled with such ease and skill that a perfect luminosity is obtained, and colour values are given of absolute transparency.

The modelling of limbs, the play of muscles, the treatment of the foreshortening, are rendered with a complete knowledge of anatomy, and at the same time are expressed in so moderate and restrained a manner, that we feel the artistic sentiment of the painter was as just as his knowledge was true.

It is when knowledge becomes scientific intention, and effort is made visible, that the true effect of art is lost—dangers from which the Scalzo frescoes are happily exempt. The beautiful draperies of this series fall or float in full obedience to the movement required, and with delicate undulation, and hardly perceptible *contours*, give the sense of air and atmosphere; while textures are revealed by the single wash of a brush whose palette owned no colours beyond *Grisailles*.*

From the first the Scalzo frescoes were held in high

* It would appear that del Sarto also decorated the lower portion of the walls, now covered with a uniform coat of *tempera*, for outlines can be traced very rich in drapery, and entirely in his style.

esteem, and these were not allowed to be copied, without special permission from the Grand Duke—"non si poteva permettere a veruno il copiarle senza licenza del Gran Duca" (Book of Contracts, letter M. 1567).*

In 1628 Cardinal Carlo de' Medici had curtains made, at his own expense, to protect the frescoes, which were then open to the air. On two occasions the ignorant zeal of the community did serious damage to the paintings. In 1617, and again in 1720, they caused the frescoes to be cleaned, and this being carried out by unskilled hands the injuries were disastrous. Leopoldo del Migliore wrote in praise of the cloister in 1684, and then deplored the misfortunes done by envious hands to these excellent works of art."†

In the year 1785 the company of the Scalzo Brotherhood was suppressed by Pietro Leopoldo, who sold the buildings of the society, retaining only the cloister with its fading masterpieces of del Sarto's prime, which, still exposed to the influences of time and weather, suffered accordingly.

It is only within the last few years that the cloister has been covered in and the roof glazed, and, as far as

* This leave was granted to a copyist on March 23, 1567, and again in 1622, "memoriale per copiare le Pitture di Andrea, del dì 27 Ottobre, e si concede." It is possible that the copies made in 1567 are those presented by the late Professore Emilio Santarelli to the Uffizi Archives; and that the two copies belonging to the Rinuccinni Collection and now "for sale" in the Corsini Palace, Florence, are those made in 1622. The frescoes were copied in tapestry by Fevere, and were used for decorations in the streets on festivals. They now hang in the great hall of the Palazzo Vecchio.

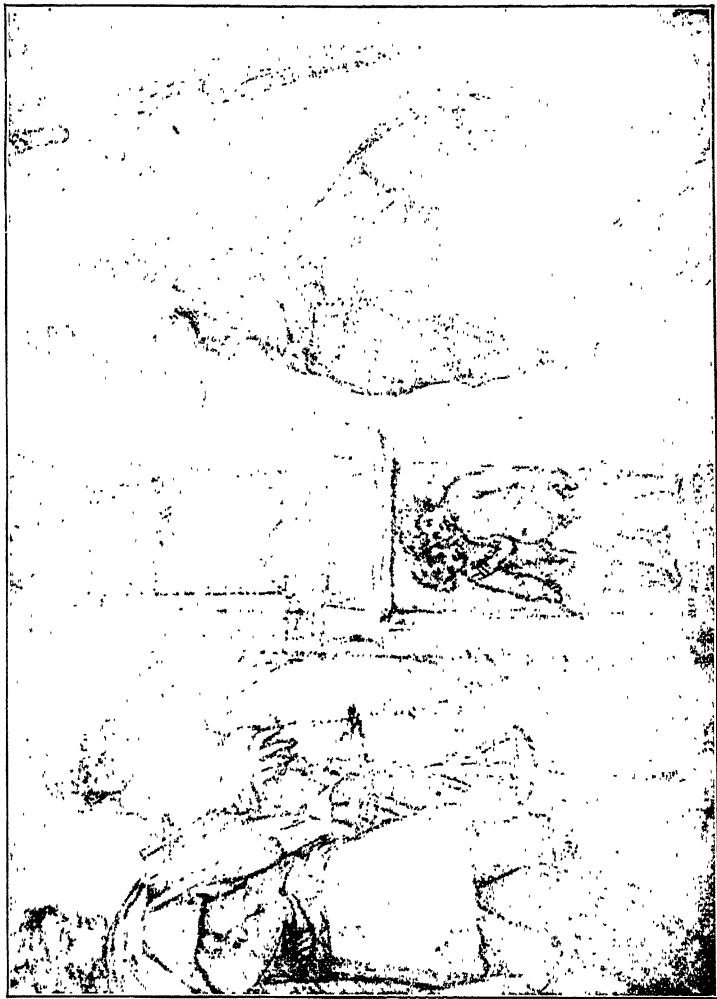
† Firenze Illustrata, p. 231.



Brogi photo]

[The Academy, Florence

FOUR SAINTS



Braun photo]

SKETCH FOR PICTURE OF FOUR SAINTS
AS ORIGINALLY INTENDED

[*Alberтина Gallery, I'cona*



Brogi photo]

[The Academy, Florence

TWO CHILD ANGELS



possible, the slow decay by which the frescoes were perishing has been arrested.

Professor Max Müller, writing of the cloister in 1887, says, "Last autumn I determined to see what remained of this curious collection of Andrea's frescoes. I found them injured and faded, and in some places hopelessly destroyed, still, sufficiently clear and visible to give one an idea of what these grey silvery outlines must have been when fresh from the hand of the artist. They ought certainly to be copied carefully before it is too late, and if well engraved they would indeed be a treasure!" *

* This wish of Professor Max Müller is likely to be fulfilled, for at this moment copies are being made with the lost details supplied from original sketches and early engravings, by the Russian artist, Baroness E. de Loudon, Hon. Mem. of the Academy of St Petersburg (a stupendous labour, the excellence of which promises to be historical).

CHAPTER VI

LATEST PERIOD

IN October 1525 Andrea received commission from the Signoria to decorate the balustrade, or "Ringhiera," of the Palazzo in the Piazza; and he began with much fancy and invention to prepare the cartoons which represented the guilds of the city, the virtues, and also the principal mountains and rivers of Tuscany. But the work dragged, and was still unfinished when, a few years later, death overtook him. In the latter years of his life, del Sarto painted a number of altar-pieces with a rapidity and facility which were astonishing. The *Madonna enthroned* of Berlin (No. 246), and its *finimento*, the *Annunciation* of the Pitti (No. 163), belong to this time, and were painted by order of Giuliano Scala for Sarzana, where they remained for long. This fine picture has suffered much from restoration.

There are in the Academy of Florence two † interesting portions of a large altar-piece, painted in 1528. *The Four Saints*, No. 76, Academy, had originally been divided in the centre, and contained in the lower part the *Child Angels*, No. 61 of the Academy, and above, a so-called miraculous Madonna, by Giotto. A rough

† The Predella, No. 59 Academia, claims to be also by del Sarto, and with the Giotto Madonna completed the altar-piece. A glance, however, at its workmanship would convince the student that such unequal technique could not be from the hand of the artist.

sketch of the whole, as it was originally, still exists in the Grand Duke Carl's collection in Vienna. The principal figures are vigorous in drawing and very pleasing in colour, but they have been severely handled by restorers. The two lively children are full of charm.

The banner of the company of *St Jacopo del Nicchio*, which hangs in the Uffizi, was now painted, as was also the portrait of the *Commesso of the Monks of Vallombrosa*, No. 1169 in the Uffizi. When the Commesso's portrait was finished, Andrea, having some colours on his palette, called his wife, and said he would employ them in painting her likeness, that the world might see how well she had worn, and how little change years had brought to her handsome features; but Lucrezia was unwilling to sit for him, and so he took a tile, and drew a mirror to him, and painted his own portrait, which now hangs in the Uffizi, No. 280.

The face has broadened, and the features have coarsened, but the type is the same as we have seen in his earlier portraits, though grown material in comparison with the interesting head in the National Gallery, which is so full of power, and purpose, and of intellectual idealism!

The troubled condition of the times seems in no way to have hindered del Sarto's art. Unlike Michael Angelo or Cellini, who were in the forefront of the political movement, directing defences, and themselves taking up arms, Andrea, in his modest circumstances, finished his fresco work at the Salvi, and returned to his atelier to paint beautiful *Holy Families* (Nos. 81 and 476 in the Pitti) and hagiological and scripture stories of rare excellence.

The history of *Abraham's Sacrifice*—three times repeated,—the *Sarzana Madonna* (now in Berlin), the *Virgin in Glory* (Pitti, 123) belong, with others, to this time. One of the pictures now painted, and warmly praised by Vasari, is a beautiful *Charity*, with three "putti," which remained with Lucrezia after her husband's death, and was by her sold to Domenico Conte, who afterwards sold it to Niccolo Antinori, who valued it highly, according to its merit.* It is narrated of the *Holy Family* (No. 81, Pitti) that, having been painted to the order of Ottaviano de' Medici, and being finished during the siege, Andrea took it to his house, where he found Ottaviano entirely preoccupied with the cares and disturbances of the moment; and having no money wherewith to pay its cost, he bade del Sarto take it back and dispose of it to whom he would, and this with many excuses and regrets. Andrea took his work and left the house, saying as he went, "The work was done for you, and yours shall it ever remain." Some time after, when the siege was over and the Medici restored to power, del Sarto reappeared with the picture, which Ottaviano rejoiced to possess, and for which he paid the artist double the sum agreed upon!

During the siege Andrea was commissioned to paint the effigies of certain rebel captains and citizens on the Palace of the Podestà and in the Piazza of the Signoria. Being evidently in want of funds, he accepted the employment; but as he feared it might earn for him the name of "Impiccati," as in Andrea del Castagno's case,

* Possibly the *Charity* spoken of by Waagen as being in the possession of the Hon. Mr Ashburnham, 1854.



Brogi photo

[Pitti Palace, Florence]

THE ASSUMPTION



Braun photo]

[Louvre, Paris

SKETCH OF APOSTLE'S HEAD IN THE
PITTI PALACE ASSUMPTION

he gave out that his garzone, Bernardo del Buda, would execute the work, while in reality he did it himself—painting by night, under cover of an enclosure which he had erected!

It is said he worked from wax figures modelled by Tribolo.

Before many years were over these paintings were covered with whitewash,* and all that now remains are the original sketches, which are preserved in the Uffizi Gallery—studies which represent, both in draped and undraped form, figures which hung head downwards.

In 1529 del Sarto was enrolled a member of the company of St Sebastian, for which society he painted a picture of their patron saint, which may, or may not, be that now in the Palazzo Ginori in Florence—a fine work, but sadly retouched. Vasari speaks of its rare beauty as giving the impression that it must be a last work, never again to be surpassed by the artist's brush. And a last work it indeed proved to be. In August 1530 the siege was raised, and by the treachery of Baglione, Florence fell, and the Spaniards entered the city. Amongst the troops who poured into Florence were soldiers infected with the plague—that dread malady which had so often devastated Italy. The pestilence thus introduced spread rapidly, and del Sarto was one of its victims. Whether weakened by privations he had suffered during the siege, or from some excess of eating, he fell seriously ill, and found himself at the point of death. His wife, alarmed at the malignant nature of the disease, deserted him—or, it may have been, was persuaded by her devoted

* In 1568 they had already disappeared.

husband to leave him, rather than incur the danger of infection; and thus, alone and unfriended, he met his end, at the age of 42, in January 1530. He was buried with haste and little ceremony by the Scalzo brotherhood in the Servite convent of the SS. Annunziata, just opposite his own house, where, at the foot of the high altar, the Scalzi had four burying-places.

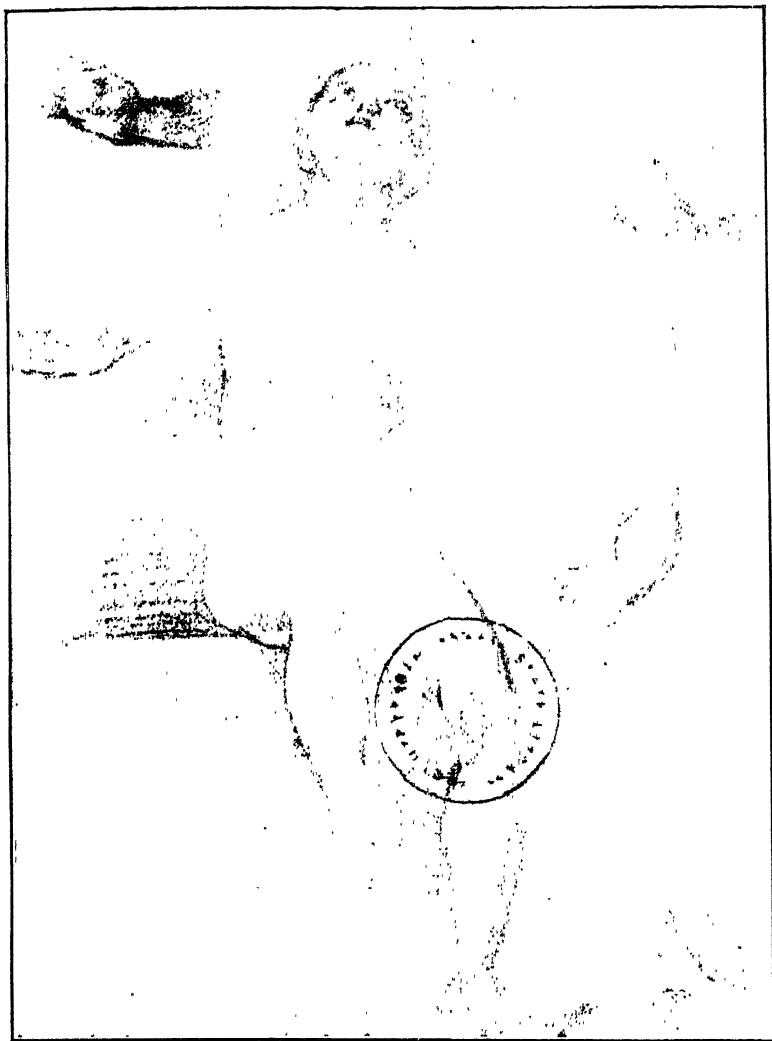
Biadi speaks of the funeral as "the poorest possible!" There is an entry in the books of the company of St Sebastian that, on January 23rd, 1530, an office was said for the soul of Andrea: "a Dio piaccia tiràlo al suo beato regno" (whom it pleased God to remove to His blessed kingdom).

This places the date of his death—and so ended the life of a man who, as a man, was nothing great to speak of, but as an artist filled a unique place in the cinque cento.

Domenico Corñti, one of his scholars, erected a monument to his memory, which he caused to be sculptured in marble by Raffaello da Monte Lupo, and upon which the epitaph was written by the young and learned Messer Piero Vettori:

"Andrea Sarto
Admirabilis. ingenii. Pictori
Ac. Veteribus. illis
Omnium. Judicio. Comparando
Dominicus. Contes. discipulus
Pro. Laboribus. in. se. Instituendo. susceptis
Grato. Animo. Posuit
Vixit Ann. XLII. OB. A. MDXXX."*

* There would appear to be a mistake in the age given on the monument—the date of birth recorded in *Regestri de Batezzati* being 16th July 1486.



Alinari photo]

[Uffizi Palace, Florence

SKETCH FOR VIRGIN IN THE ASSUMPTION
IN THE PITTI PALACE



Alinari photo

[Uffizi Palace, Florence]

STUDY FOR HEAD OF ST JOHN BAPTIST



Alinari photo]

[Uffizi Palace, Florence

PORTRAIT OF A WOMAN

But shortly afterwards it was removed by some superintendents of works in the church, who resented its having been placed there without their approval.*

A note in the Sienese edition of Vasari says the monument was afterwards placed in a niche of the cloisters de' Voti, with a tablet underneath, which has been engraved by Cruger, and placed amongst his engravings of the cloister.

In 1606 a bust of del Sarto was erected in the cloister of the Servite Church, executed by Giovanni Caccini, but it is of more than doubtful likeness. It stands between two of the Benizzi frescoes, and bears the following inscription:—

“Andreae Sartio florentino pictori celeberrimo qui cum hoc vestibulum pictura tantum non loquente decorasset ac reliquis huius venerabilis templi ornamentis eximia artis suae ornamenta adjunxisset, in Deiparam Virginem religione affectus, in eo recondi voluit Frater Laurentius huius coenobii praefectus hoc virtutis illius et sui patrumque grati animi monumentum p. MDCVI.”†

* Amongst the petitions presented to Duke Cosimo is one dated 5th October 1538, in which Domenico Conti prays “non essere astretto da Giovanni dell’ Antella—uno degli operaj de’ Servi, a levar via uno quadro marmoreo, quale aveva con licentia de’ frati posto nella Nunziata in honor di M^o Andrea Sartio suo maestro. Fu posto in memoriale a sua eccellentia.” Rescritto, “*Il Vescoro (Angelo Marzi) faccio opera ch’el quadro si levi.*”

† The following lines were written by Bernardo Davanzati on del Sarto’s death :

“Morte Andrea, la Natura
Vincer tu me ? disse e crollò la testa ;
E cadde la Pittura,
Velato il volto esangue, e così resta.”

Del Sarto at his death left many pictures unfinished (amongst others Nos. 191 and 123 in the Pitti). Many Madonnas and saints, just sketched in, were afterwards finished by Sogliani.* There is an altar-piece in the church of St Domenico, on the way to Fiesole, mainly the work of Sogliani, but plainly the composition of del Sarto. Of the numerous works in public galleries and private collections called by his name a large proportion can but claim to be from his designs.

His drawings and studio effects passed at his death to Domenico Conti, who, Vasari narrates, was one night robbed of the same, but by whom it was never discovered.

There is in the possession of Earl Cowper, at Panshanger, a portrait (a fine work) of a man seated at a table, writing a letter, which runs: "Dicembre. Mastro Domenico assai mi chāmo sod (...) to verso di voi, a vendo mostro propinquo ingenio per dimostrararmi quae proprio a . . . sono tanto molto obligato 1523. m. Andr."

The Domenico here mentioned is perhaps Domenico Conti, the friend and pupil who inherited del Sarto's drawings, and whose portrait the picture probably is, rather than that of the artist, as is commonly supposed.

Lucrezia del Fede outlived her husband many years. Baldinucci, in his life of Empoli (vol. viii. p. 4), tells that, about the year 1569, that artist was one day painting in the court of the Servi, copying del Sarto's *Nativity of the Virgin*, when an old lady, on her way to mass, stopped by his easel to watch his work. She

* See Vasari's "Life of Sogliani."



Alinari photo

HOSPITAL OF ST MATTHEW

[*The Academy, Florence*]



soon fell into conversation, and pointing out one of the female figures in the frescoes, she told him it was the portrait of Andrea's wife; and, warming as she spoke, she soon revealed herself as the widow of del Sarto.

Lucrezia died in January 1570 at the age of eighty-seven, or thereabouts.* Many efforts have been made of late to whitewash her memory and to represent her as a model wife, and not at all the woman Vasari depicts.

This, we take it, is a modern "direction," a part of the present tendency to overturn all accepted opinions; and though she may not have been as bad as she has been painted, there is sufficient evidence to show that she was a woman of small aims, and of personal egoisms, which left her husband without that higher sympathy which his art demanded. Nor was she one who could put self aside, and while encouraging him to fulfil all honourable obligations, would fill his cup of human happiness full, and at the last watch by him with tender care and helpfulness when death should take him.

* Maria, the daughter of Lucrezia's first marriage, married and settled in Terranuova, in the Val d' Arno. She was not forgotten by del Sarto in his last testament.

CHAPTER VII

HIS WORK

THE works of del Sarto naturally group themselves into three categories—

1. Those painted before his visit to France in 1518.
2. Those painted while in France.
3. Those painted after his return (*i.e.* from 1520 until his death ten years later), and to each of these divisions belong some of his masterpieces, though, for the most part his best works were painted before he was thirty-two years of age.

Vasari concludes his notice of del Sarto's life with the verdict that, if in the things of daily life he displayed no great elevation of mind, and was without ambition, none the less was he an artist of prompt and elevated genius, and one whose works were not only the ornament of the place where they were found, but also examples to all other artists of his time. In drawing, colour, and composition, del Sarto was master, and had his character been such as could have sustained these great gifts, he would surely have been as much *senza equali* as he was *senza errori*; but the great genius of this admirable painter was in some subtle manner measured and limited by a personal timidity which the circumstances of his bourgeois life only fastened closer upon him, and from which he had not force of character to



Alinari photo]

[The Cathedral, Pisa

LA MADONNA DELLE GRAZIE

liberate himself. He was unfortunate in his marriage, the slave of a fateful devotion to the woman he loved and wedded, and for whom he did not hesitate to sacrifice both honour and fame. These things told upon his art; but if the soul of Andrea lay in things of sense, and he missed the vision of ideal beauty, the secret of visible beauty was truly his, and was rendered by him with consummate skill. His figures are well-nigh faultless, his heads of young men and old are full of life and character, his women and children are natural and graceful; and the subdued richness of his colouring, and the force and simplicity of his drawings complete a perfection of work rarely attained.

Beautiful as are the details of his work, it is rather in the unity and homogeneity of the whole that his force lies. Before his masterpieces we experience an impression at once instantaneous and complete. There is nothing to disturb the mind from the central unity of his compositions—no fictitious effects are aimed at, no auxiliary aids are introduced, but with simple directness and unlaboured ease he renders clearly what he sees sanely.

The works of men like Buonarotti and Leonardo betray a hundred subtleties of invention, and astonish with the sense of difficulties aimed at and overcome. But Andrea knew none of these complexities; difficulties of technique did not exist for him.

The supreme gift which had early gained for him the title *senza errori* and the naïve simplicity of his character, left him without desire to startle; he aimed at nothing beyond the reach of his facile brush, and the longer the spectator beholds his works the deeper

grows his admiration before their absorbing unity and *ensemble*.

We feel that he was himself before Nature where he places us before his works. "I can do with my pencil what I see . . . do easily, too"—and as he sees nothing *outré*, he exaggerates nothing, but sets Nature herself before us, and not the wonder of his own productions. It is this quality which makes del Sarto to so large a degree the artist who appeals to artists rather than to the ordinary public, who do not understand the noble simplicity of his work, and his stupendous powers of technique.

The base of his artistic greatness lay in the integrity of his drawing; and the perfection of his draperies springs from the first nude sketch of the figure, which was ever his plan of procedure, and which remains structurally present, no matter how rich and varied the folds which are flung on in lordly masses of light and shade, and which break into a thousand irregularities of line and curve which delight the eye, while never a hair's-breadth deviating from the laws of Nature.* The details are perfect when we turn to look for them, neither unduly emphasised nor avoided, but they are only part of a greater whole, where the balance is true and the impression indelible.

Bourgeois by birth, marriage, and associations, del Sarto is never vulgar in his art. His models are of that homely, simple type one meets in the marketplace, or stays to exchange a word with in the Signoria

* In example, see the woman carrying the infant St John to St Elizabeth's bedside in the Scalzo fresco of the birth of St John, and the Virgin in No. 191, Pitti Gallery.



Hanfständl photo]

Lowre, Paris

THE HOLY FAMILY



—sincere, simple folk, strong of limb and beautiful in proportion, they have none of the stale air of the atelier about them, but with dignified readiness they take their place in the artist's great frescoes and altarpieces, to tell the story, as he felt it, of some saint's life or some Christian drama, or some treasured tradition of the church to which he belonged. Their sincerity and simplicity touch us profoundly—they are real men and women. These, and the perpetually recurring face of the wife he loved, preserve for us the environment in which he lived, and receive for their reward the immortality which his brush conferred!

Here was the school of Nature where del Sarto studied, and from which he drew the materials of his masterpieces with unerring science and complete execution, both in form and colour.

It is in his fresco work the consummate power of the artist is most apparent; these are always done, literally, *al fresco*, rarely, if ever, retouched. Here and there the *couture* is still visible which marked the day's work, and one stands aghast before the large surface of wall prepared, knowing that before the shadows of evening fell it was covered—those three hundred and odd years ago—with fair creations, laid on with rapid and fearless line, glorious in colour, rich in the values of chiaroscuro, tender and mellow in misty *sfumato*. Outside of Venice, in the sixteenth century, there was no such colourist as del Sarto.

The landscapes, which make the background of so many of his pictures, are full of charm and poetry, and often repeat themselves in part or in whole, as, for instance, the trees in the Barberini Holy Family,

which are identical with those in the *Sacrifice of Abraham*; and the hillock which becomes a familiar object in so many of his earlier compositions.

Amongst the collection of his sketches in the Uffizi is a series of landscape studies which would appear to have been part of a sketch-book, for one which looks like a title-page is inscribed in his own hand, "Questo Libro si cominciò adì 30 Agosto 1527." Here again we see Nature was his mistress, and content with no second-hand inspiration, he drew direct from her resources, making note of tree, and field, and village scene as he came and went. Hence the secret of our enchantment! The quiet, smiling valley, the upward tending breezy slope, the evening sun flooding the distant castello in warm golden mist—he has seen them all; and just because these things were in Nature they are in his pictures, and from no mere effort after effect; and that is why in their direct truthfulness they touch and soothe and elevate us. Morelli says, "Del Sarto's finest chalk drawings aim primarily at pictorial effect, yet the proportions are so faultless, the lines so flowing and full of grace, that his drawings afford me more pleasure than those of any other Italian master, with the sole exception of Leonardo."

There is a good collection of his sketches, both exposed to view, and in the archives of the Uffizi Gallery, as well as in the Louvre, the British Museum, and Windsor Castle.

Del Sarto left no family. By his will, which was made in 1527, and to which a codicil was added, apparently on his deathbed (in January 1530*), he

* Drawn up by Ser Zanobi Carelli.



Laurent photo

[Prado Gallery, Madrid]

THE HOLY FAMILY

made provision for his wife, and for his brothers and their families, not forgetting Maria, the only child of his wife's first marriage.

Amongst the master's many pupils may be numbered Puligo (the "scholar" who accompanied del Sarto to Prato (see page 40)); Pontormo (1494-1557); Vasari (1511-1574); and Salviati* (b. 1510); Pier Francesco d' Jacopo di Domenico, who painted three of the altar-pieces in the Santo Spirito (falsely attributed to Piero di Cosimo); Jacopo del Conte (1500-1588), who, as a portraitist, acquired considerable credit in Rome; Nannoccio; Solosmeo, from whose hand a picture still remains in the Badia of S. Fedele at Poppi, which is dated M.D.XXVII.; and Domenico Conti, the grateful scholar, who erected a tablet in the Church of the Servites, to his master's memory.

Besides these there were Jacopo di Michele, or Jacone, as he was familiarly called, who was a warm friend and close imitator of the manner of del Sarto; and Andrea Chiazzella (miscalled Sguazzella by Vasari) who accompanied del Sarto to France, and there painted many pictures in his master's manner.

The Castle of Semblançay, in the neighbourhood of Paris, was decorated by this artist, but its treasures were wrecked during the Revolution of 1793, but one altar-piece escaping destruction.†

Not a few from amongst del Sarto's pupils were driven from his workshop by the imperious character of Lucrezia, his wife, who "had respect for no one." Others held on in the face of difficulties, there being no other

* A "Charity" by him is in the National Gallery.

† See De Laborde, *La Renaissance des Arts à la Cour de France*, i. 35.

master like Andrea to be found in Florence! Vasari was apparently one of these latter, but he took an ungenerous revenge for all the "tribulations" he may have had to suffer, by publishing in the first edition of his "Lives of the Painters," some particulars of the domestic life of his master, which he learned later it would have been wiser to have left unsaid, and which he subsequently recalled. But for the art of del Sarto Vasari has no praise high enough to bestow. The death of Andrea was, he says, not only an infinite loss to his native city, but a blow to art itself, for each year his progress had been so great and so continued that, had he not been cut off at the early age of forty-two, he must have brought painting to a perfection not hitherto attained.

"Better it is," he writes, "to go on acquiring little by little, and with firm and secure step to overcome the difficulties of art, than to force nature, and achieve abnormal results."

In these words he touches the secret of del Sarto's character and the strong point of his work, in which there is nothing forced, and nothing *outré*.

We have traced the gradual development of the artist's powers, watched the ease with which he worked, and felt, too, as he probably never felt himself, the pathos of his genius, fettered by domestic tyrannies, limited by inherent timidities, and forced to repeat itself with exacting reiteration as a means of money-making. But to know what del Sarto really is, and to see the greatness of his success, we must visit Florence, and in their native air and sunshine make personal acquaintance with the, now alas! fading, frescoes of the Santissima



Private photo]

*[Mr Leopold de Rothschild's
Collection, London*

LA MADONNA DEL FRIES



Alinari photo]

[Uffizi Palace, Florence

ANDREA DEL SARTO

Annunziata, the Convent of S. Salvi, and, above all, with the cloister of the Scalzo.

A great deal has been written and said about the influence of other artists upon the art of del Sarto; and critics of ability have sought to trace in him the manner of Fra Bartolommeo and Leonardo—of Ghirlandajo and Michael Angelo.

But though there may, of course, be truth in pronouncements of this sort, we are inclined to believe that, beyond the subtle influence and stimulating incitement which all great works must necessarily impose upon contemporary workers, del Sarto was free from seeking to follow the manner of any who went before him. We have found reminiscences of Piero di Cosimo in his earlier works, and have seen that Dürer had aroused his liveliest admiration; and we know that the frescoes of Masaccio were the constant study of his youth, and must have determined to a large degree the colourist del Sarto was yet to be; but these were but passing influences, while the only abiding inspirer of his art was, and ever remained, Nature herself! Del Sarto worthily represents the "golden age" of the *cinque cento*. The Renaissance was over. It had touched a time when technical processes were perfected; but already the aim after ideal beauty was beginning to sink, and an achieved greatness, which the age could no longer support, sank rapidly into that mediocrity which marked the arts generally at the close of the sixteenth century.

CATALOGUE OF THE WORKS OF
ANDREA DEL SARTO
AND OF CERTAIN WORKS ATTRIBUTED TO THE
ARTIST, ARRANGED ACCORDING TO THE
GALLERIES IN WHICH THEY
ARE CONTAINED

NOTE.

The measurements of the pictures are given, in most cases, in metres and centimetres, with the equivalents in feet and inches. The height always precedes the width.

Where numbers are given thus [No. 6.], they are the numbers of the Catalogue of the Gallery. These cannot of course be guaranteed, as alterations are not unfrequently made in the arrangement of the pictures.

CATALOGUE OF WORKS

AUSTRIA.

VIENNA.

HOLY FAMILY. Wood, $1'26 \times 0'99 = 4 \text{ ft. } 3 \times 3.2$. [No. 193.]

A repetition of the Louvre No. 380, and Munich 1066.
Engraved: Passini.

PIETA. Wood, $3'01 \times 3'10 = 9 \text{ ft. } 11 \times 10.3$. [No. 36.]

Painted 1518, for King of France, and signed "And. Sar. Flō. Fac." The dead Christ, supported by angels, and bewailed by the Virgin. Bought for Ferdinand III. in 1648. In Waagen's "Treasures of Art in Great Britain," he says that in 1835 he saw a good replica of this Pietà in Mr. Munroe's possession.

Copies are also spoken of as belonging to Mr. Farrer, and Mrs. Butler Johnstone. Engraved: Höfel.

BELGIUM.

ROYAL GALLERY, BRUSSELS.

JUPITER AND LEDA. Wood, $1'00 \times 0'75 = 3 \text{ ft. } 3 \times 2.5$.
[No. 478.]

Painted for Francis I. in 1518-19; afterwards in the Orleans collection. In 1858 was acquired by Brussels Gallery from Count de Romzée. Engraved: P. Trière, 1786; and by Piroli.

BRITISH ISLES.

NATIONAL GALLERY, LONDON.

HOLY FAMILY. Wood, $3 \text{ ft. } 6 \times 2.8$. [No. 17.]

The Infant Christ lies upon the Virgin's knee. St. Elizabeth, seated to her right, holds the little St. John

to her side. There are pictures similar to this, but with St. Catherine added, at Windsor Castle, and in the Hermitage, St. Petersburg, in both of which there is a castle or house behind St. Catherine, and the Virgin's foot is bare.

This picture, formerly in the Aldobrandini Villa, Rome, from whence purchased for Mr. Buchanan in 1805. Bequeathed to National Gallery in 1831 by Rev. W. Holwell-Carr. Engraved: Tomkins, S. Freeman.

ARTIST'S PORTRAIT. Canvas, 2 ft. 4 × 1.10. [No. 690.]

Life-size portrait. He looks over left shoulder, a tablet in his hand. Monogram.

It has recently been doubted that this is the artist's portrait, but comparison with those of the Pitti and Uffizi, and with that in the Scalzo Apparition to Zacharias, leaves the question beyond doubt. Was purchased from Signor N. Puccini in 1862, for the sum of £270. "A very fine work, touched with excessive ease and breadth. The warm lights are pleasantly tinged with rosy shades; the mass of chiaroscuro well defined." (Crowe and Cavalcaselle.)

DULWICH GALLERY, LONDON.

HOLY FAMILY. Wood, 4 ft. 8 × 3.6. [No. 251.]

A good early copy, with a St. Joseph added, of No. 81 in the Pitti. Came from collection of King Stanislaus of Poland. Catalogued "Ancient copy which recalls manner of G. Vasari." No. 228 in the same gallery is a copy of Virgin and Child (the Baptist added), of No. 388 at Madrid, and No. 1146, Uffizi.

DUBLIN NATIONAL GALLERY claims to have three small pictures by the master, but they cannot confidently be assigned to him.

HAMPTON COURT, LONDON.

Virgin seated, with the Child on her knee, patting his chin. Injured and restored.

HERTFORD HOUSE, LONDON.

Wood,

Virgin, Child, and three cherubs. In the distance St. Francis, in ecstasy, listening to celestial music. Monogram. Inscribed: "Andrea del Sarto Florentino Faciebat."

"This is one of del Sarto's good productions, slightly injured by cleaning and retouching." (Crowe and Cavalcaselle.)

Madrid, No. 384, is reproduction of the same.

WINDSOR CASTLE.

HOLY FAMILY. Wood, 3 ft. 6 × 2.8.

Virgin seated, holds Infant on her knee. To her right, St. Elizabeth, supporting the little St. John. St. Catherine, to her left, leans upon her wheel, on which is inscribed: "Andrea del Sarto Florentino Faciebat." St. Catherine wears a red scarf, her head covered with a yellow fichu.

There is a sketch for St. Catherine in the British Museum. Called by Crowe and Cavalcaselle "a careful but tame imitation of Andrea, by comparatively modern painter." This opinion we do not share.

Picture branded "W.R. 127."

MADONNA AND TWO CHILDREN. Wood, 3 ft. 3 × 2.5.

Formed from the principal group of the Louvre Holy Family, No. 380, but with considerable differences in movement of St. John, and in the Virgin's dress. Attributed by Crowe and Cavalcaselle to Puligo.

BUST OF FEMALE. Wood, 2 ft. 1 × 1.7.

A fine but unfinished work, from the master's hand.

Panel branded "W.R. 115."

MR. LEOPOLD DE ROTHSCHILD'S COLLECTION,
LONDON.

MADONNA DEL FRIES. Wood, 3 ft. 6 × 2.6.

The Madonna, seated below a mound, holds the Child across her knee, against which the little St. John leans. A beautiful work, of rich and mellow tone and good

sfumato, which would appear to belong to 1517-18. Engraved in outline by Bartolozzi, R. Morghen; lithographed by A. Garcis.

SIR FRANCIS COOK, RICHMOND.

PORTRAIT OF ARTIST. Wood, 2 ft. 1 x 1.8.

A pleasing but much retouched portrait. Acquired by Sir F. Cook at Madrid in 1871, from the collection of Contessa Pachaco, wife of the Spanish minister at Rome.

THE EARL COWPER, PANSHANGER, HERTFORD.

1. PORTRAIT OF MAN. Life size.

Dated 1523, usually accepted as portrait of the artist, but more probably that of Domenico Conti, his pupil and friend. (See page 54.)

"The painting is clearly del Sarto's, and finely touched."

2. "LAURA," Portrait of Female. Wood,

"A fine bright piece, done with great mastery in del Sarto's later years."

3. PORTRAIT OF MAN in rustic dress, his right hand in the bosom of his vest.

"A very fine work, in perfect preservation, genuine and masterly, very bold in the handling, full of gaiety and transperence in tone."

4. LIFE OF JOSEPH. Part of a predella. Wood,

Giving scene from life of Joseph. He sits as judge, while Benjamin is brought before him. His brethren stand or kneel in front, imploring. "Nothing can be more animated than this composition, more energetic and lively than the attitudes, more perfect and airy than the colour. It is the quick and able production of a pencil in full consciousness of its strength."

5. LIFE OF JOSEPH.

Two panels, which give stories from the life of Joseph. More likely both are the work of Pontormo.

LORD NORTHBROOK, HAMILTON PLACE, LONDON.

Two pictures, attributed to del Sarto, but more probably the work of Puligo.

THE DUKE OF SUTHERLAND, STAFFORD HOUSE, LONDON.

An interesting copy of the *Tabernacolo of Porta a Pinti*. Wood, 4 ft. \times 4.9.

Attributed by Crowe and Cavalcaselle to Salviati or Nanaccio. "Masterly enough in handling."

THE DUKE OF WESTMINSTER, GROSVENOR HOUSE, LONDON.

There are five works in this gallery catalogued under del Sarto's name, none of which would seem to be original.

FRANCE.

THE LOUVRE, PARIS.

LA CHARITÉ. Canvas, $1.85 \times 1.37 = 6$ ft. 1×4.6 . [No. 379.]

Painted 1518. Charity is seated, and holds two children on her knees, one of whom she nourishes at her bosom; the other smiles, and shows her a little branch of hazel which he holds in his hand. At her feet a third child sleeps. Signed "Andreas Sartus. Florentinus, me pinxit, MDXVIII." Described by Vasari as "*cosa rarissima*." It was originally on wood, but in 1550 was transferred to canvas by Picault; and at a later date, having suffered from damp, was again transferred to a fresh canvas, 1842.

There is a fine sketch for the head of the child to the left, in the Louvre. Crowe and Cavalcaselle say: "Though it has lost much beauty of colour, it was evidently done with Andrea's most consummate art, the style being more seriously considered than that of the Madonna of 1517. . . . We are reminded of nothing so much as of the Madonna with the Child at her breast, left unfinished by Michael Angelo in the Medici Chapel at St. Lorenzo, Florence." Engraved; Piere Andouin, Salmon, Filhol, Landon.

HOLY FAMILY. Wood, $1'41 \times 1'06 = 4 \text{ ft. } 7 \times 3.6$. [No. 380.]

Painted 1518-19. The Virgin kneels, while the Infant clings to her, her left hand on his shoulder. St. John, supported by his mother, points upwards, and both children appear to be listening to heavenly music. Behind the Virgin, two child-angels look upwards and sing (different from those in the Munich and Vienna copies, where one angel holds a flute). Vasari says this picture was painted for the King of France, who was so much pleased with it that he gave the merchants four times the sum they had paid to the artist. It has greatly suffered through retouching. This picture would seem to be the original of those at Munich and Vienna. Engraved: Villot, and Landon.

HOLY FAMILY. Canvas, $1'08 \times 0'88 = 3 \text{ ft. } 6 \times 2.10$. [No. 381.]

Painted 1518. The Virgin kneels, holding the Child against her knee; she is almost in profile; behind her, St. Joseph, staff in hand; to the left, St. Elizabeth, holding the little St. John. The composition is of oval form, and bears the monogram. It is signed, "Andrea del Sarto, Florentino, Faciebat." Crowe and Cavalcaselle say: "So completely repainted one cannot judge of its original condition."

There are copies of this work (1) (not original) at St. Petersburg, No. 26 in the Hermitage; (2) Academy of Fine Arts, St. Petersburg; (3) Gallery of Count Stroganoff; (4) the Earl of Portarlington also possesses a copy. Engraved: J. Callot, Landon.

FRANCE.

While residing in the French Court, del Sarto painted a portrait of the infant Dauphin, for which he received 300 scudi. Vas. v. 30.

DEATH OF LUCREZIA. Canvas, $4 \text{ ft. } 5 \times 3.3$.

This work, now disappeared, is spoken of by Argenville, and is engraved in Couché's "Galerie du Palais Royal,

1786." Judging from the engraving, it would hardly appear to be the work of del Sarto.

He also painted (1519) a ST. JEROME, which, begun for the Queen Mother, he left unfinished at his abrupt departure for Florence. No trace of it now remains.

LYONS GALLERY.

SACRIFICE OF ABRAHAM. [No. 161.]

Given by Napoleon in 1811 to the Lyons Gallery. (See page 99.)

GERMANY.

BERLIN MUSEUM.

MADONNA ENTHRONED. Wood, $2.63 \times 1.85 = 8$ ft. 8×6.1 . [No. 246.]

Madonna enthroned, supported by two cherubs, holds Child on her knee. To her right stands St. Peter with the keys, and St. Benedict with censer; St. Onofrio, old and nude, kneels, leaning on his staff.

To the left are St. Mark, St. Anthony of Padua, with flame in hand, and St. Catherine kneeling by her broken wheel.

Below the steps of the throne are half figures of St. Celsus and St. Julia. On the upper step is written "Ann. Dom. MDXXVIII."

Sketch for St. Catherine in the Uffizi, No. 306. This picture was ordered by Giuliano Scala for Sarzana in Tuscany, from whence it was removed to Genoa in 1789. Later it appears in the Lafitte collection in Paris, from whence purchased in 1834 by Mr. Arrowsmith of England, and from him the Berlin Gallery bought it in 1836.

Has suffered much by restoration. The Annunciation, No. 163, Pitti, was the *finimento* of this altar-piece.

PORTRAIT OF LUCREZIA. Wood, $0.44 \times 0.37 = 1$ ft. $.5 \times 1.2$. [No. 240.]

An unfinished sketch, painted *alla prima*. White chemisette and turban, yellow sleeves. Considered by

Morelli to be the work of Puligo. Bought by Rumohr, 1829.

DRESDEN GALLERY.

SACRIFICE OF ABRAHAM. Wood, 2'13 × 1'59 = 7 ft. × 5.3. [No. 77.]

Painted 1529. Monogram ~~W~~. Ordered by Giovannibattista della Palla for King of France, but never sent. "No word of description would do justice to the manner in which Abraham is represented. Isaac, a beautiful boy, trembles in fear of death. The strong sun has browned his throat; the rest of his body is fair. The sheep among the thorns is living, and the clothes of Isaac on the ground are real rather than imitated. A servant in the distance watches the ass at pasture. The landscape is so true it could not possibly be better" (Vas. v. 51). After the death of del Sarto and the imprisonment of della Palla, this picture was purchased by Filippo Strozzi from Lucrezia, and sold by him to Alfonso d'Avalos, Marquis del Vasto, for 107 ducats, who placed it in his gallery at Ischia. After many wanderings, it returned to Florence, and in 1633 was in the tribune of the Uffizi.

It was afterwards exchanged for a *Riposo* by Correggio in the Modena Gallery, and from thence passed to Dresden, where it now remains.

Paolo de Terrarossa, having seen the sketch of this picture, asked for a copy, which was done for him in small; this is now in Madrid, 387.

There is a sketch for the ass in the British Museum, and a fine study for Isaac in the possession of Mr. Drury Lowe. Vasari, writing to Antonio de' Medici, 1535, speaks of a drawing he made of this picture, from memory, as a present for Ottaviano de' Medici. Vasari speaks of "certi servi" as guarding the ass in the distance.

The Dresden and Madrid pictures, however, have but one. In the winter Loan Exhibition of old masters in London, 1882, a del Sarto of this subject was lent by Lieutenant-Colonel H. Cornwall Legh, inscribed as "un-

finished panel $68\frac{1}{2}$ inches \times $53\frac{1}{2}$," in which two servants appear. Engraved: Louis Surugues the elder.

MARRIAGE OF ST. CATHERINE. Wood, $1'67 \times 1'22 = 5$ ft. 6 \times 4.0. [No. 76.]

Probably painted 1512-15.

The Virgin, enthroned under a baldecchino, holds the Child, who places a ring on the finger of the kneeling St. Catherine. At the other side kneels St. Margaret, her face full of expression; she holds a small cross, and at her feet crouches the dragon, from which the little St. John, below, shields a lamb. The picture is well preserved, and is rich and *sfumato* in colour. It is possible Puligo may have worked with del Sarto at this panel. Bears the monogram. Was acquired from the Prague Gallery in 1749.

MUNICH GALLERY.

HOLY FAMILY. Wood, $1'36 \times 1'04 = 4$ ft. 5 \times 3.5. [No. 1066.]

The Virgin kneels, and holds the Child, her left hand on his shoulder. He turns to St. John, who is supported by St. Elizabeth. The children appear to be listening to celestial music. Behind the Virgin are two angels, one holding a flute, for which there is a sketch in the Uffizi.

The original of this picture is in the Louvre, No. 380, and there is a replica at Vienna, No. 193, as well as old copies by inferior hands at Grosvenor House and The Lateran; while the principal group (Virgin and children) form pictures in Windsor Castle, Turin, and Leipzig (not original). Engraved: Monmorillon, L. J. Cosse.

STUTTGART.

COPY, by another hand, of a composition of del Sarto's Holy Family. Original now disappeared. [No. 246.]

ITALY

CHURCH OF ST. DOMENICO, near FIESOLE.

There is an interesting picture of an Epiphany, the work of Sogliani, but evidently the composition of Del Sarto. It is believed to be one of those left unfinished at the artist's death.

THE PITTI GALLERY, FLORENCE.

PIETA. Wood, $2'34 \times 1'98 = 7 \text{ ft. } 9 \times 6.6$. [No. 58.]

Painted for the nuns of St. Piero in Luco, in Mugello, where del Sarto and his family took refuge during the plague of 1523-24.

A first-thought sketch of the whole is in the Uffizi, No. 159-642, also a fine sketch for St. Mary Magdalen, No. 207-644.

The original study for the dead Christ (in red chalk) is in the Louvre, for which collection it was bought at a cost of 150 florins. Engraved by Leroy.

The sketch for the hand of the dead Christ in that of the Madonna is also in the Louvre, and a sketch for the St. Catherine's head.

St. Peter's figure appears in the Visitation of the Scalzo. Vasari says this Pietà brought more fame to the monastery than any other work ever done for it. On October 11, 1524, a sum of eighty gold florins was paid for this picture, and for a Visitation—since lost.

In 1782 the Pietà was purchased by the Grand Duke Pietro Leopoldo, and a copy by Santi Pacini placed in the church at Luco, where also remains the frame of the original picture, and the predella, which was probably the work of del Sarto's Garzone Raffaello. The whole altar-piece narrowly escaped being carried off at the time of the siege of Florence by the freebooter Armaciotto de' Ramazzotti, who wanted it for his chapel of St. Michele in Bosco, near Bologna. Bears monogram. Engraved: Pietro Bettelini, C. Lasinio, M. Esslinger, Panquel and Foster in "Tableaux de la Galerie de Florence."

HOLY FAMILY. Wood, $1'25 \times 1'01 = 4$ ft. 1×3.4 . [No. 62.]

Painted for Zanobi Bracci. The Madonna kneels contemplating the Holy Child, who lies before her smiling. The little St. John behind points with his finger, as if showing this was indeed the Son of God (Vas. v. 35).

St. Joseph behind leans his head upon his arm. His face has been much restored.

Reumont speaks of a replica of this picture in the Pomersfelden collection, near Bamberg. There are sketches for portions of this picture in the Uffizi, No. 631, Categ. I., and No. 332, Categ. II. Also a drawing of the whole in chiaroscuro on canvas (not original). Engraved: Breviotti, C. Mogalli.

PORTRAIT OF ARTIST. Canvas, $0'70 \times 0'54 = 3$ ft. 3×1.9 . [No. 66.]

Half length, almost full face, hair long, grey garb and cap. Compare with portrait of artist belonging to Sir Francis Cook, Richmond.

HOLY FAMILY. Wood, $1'37 \times 1'03 = 4$ ft. 6×3.4 . [No. 81.]

Painted 1529. Madonna, seated on the ground, holds the Child astride on her knee. He turns aside to St. John, who, supported by St. Elizabeth, leans towards him. A picture of great beauty of composition and technique. Painted for Ottaviano de' Medici, and finished during the siege (see page 50). There is a good early copy, with a St. Joseph added, in the Dulwich Gallery. There is a study for the head of St. Giovannino in the Uffizi, No. 201-631. Engraved by Gio. D. Picchianti, G. Guzzi.

STORY OF JOSEPH. [No. 87.]

This and the following, No. 88, are two panels belonging to the bridal chests of Francesco Borgherini and Margherita Accajuoli, of which other panels painted by Bacchiacca and Pontormo are now in the National Gallery.

No. 87 gives scenes from the story of Joseph's dream, his search for his brothers, the presentation of his coat,

smearred with blood, to Jacob. The hillock in the centre of the picture is a characteristic feature in many of del Sarto's works. It is signed "Andrea del Sarto faciebat," with the cypher below.

No. 88 gives Pharaoh's Dream, and Joseph as governor in Egypt. It bears the cypher alone. These two panels are remarkable for their richness of incident, perspective, atmosphere, and powerful colouring. They were sold by the Borgherini family to the G.D. Francesco in 1584, for the sum of 360 ducats. Both panels engraved by G. Rossi, Lorenzini.

ANNUNCIATION. Canvas, $1'82 \times 1'74 = 6 \text{ ft.} \times 5.9$. [No. 97.]

St. Michael and a saint of the Servite order (perhaps St. Philip Benizzi) appear. Painted for the Servites for their Abbey of St. Godenzo. Cardinal Carlo de' Medici acquired it for himself, and gave in its place a copy which is now in Casa Visani at St. Godenzo. Sketch for angel in the Uffizi, No. 627. Is much repainted.

PORTRAITS OF ARTIST AND HIS WIFE. Wood, $0'64 \times 0'86 = 2 \text{ ft.} 1 \times 2.10$. [No. 118.]

Would certainly appear to be not from the hand of the master. Engraved: Martelli.

VIRGIN IN GLORY. Wood, $3'06 \times 2'07 = 10 \text{ ft.} 1 \times 6.10$. [No. 123.]

Painted for the monks of Vallombrosa for the Abbey of Poppi, in Casentino. The Virgin is seated on clouds, surrounded by beautiful child angels. Below are four saints—St. Giovan' Gualberto leaning on his staff, St. Bernardo of Vallombrosa, St. Catherine, holding a book, kneels by her broken wheel, St. Fidelius kneels holding sword and palm.

This picture remained unfinished at del Sarto's death, and was afterwards retouched by Vincenzo Bonilli of Poppi, who added the date on St. Catherine's wheel, A.D. MDXXXX, ten years after del Sarto's death.

In October 1531, Lucrezia, his widow, received seventy lire in payment for this work.

In 1818 Ferdinando III., G.D., acquired and placed this picture in the Pitti Gallery. There are studies for the hands of St. Giovan' Gualberto, and of St. Fidelius, in the Uffizi, No. 293^F, 149. The hands of St. Giovan' Gualberto appear in other pictures by this artist. See No. 76 and No. 96, in the Academy.

Sketch for St. Catherine's head in the Louvre. Engraved: Lorenzini, Caterina Piotti.

ANNUNCIATION. Wood, $1'82 \times 1'76 = 6$ ft. 5×5.9 . [No. 124.]

The Madonna rises from her prayer stool, on which is written in letters of gold, "Andrea del Sarto ta pinta qui come nel cor ti porta e non qual sei Maria, per si parger tua gloria, e non suo nome." The original sketch for Gabriel is in the Uffizi, No. 273. The two angels who accompany him are of extraordinary beauty. Painted for the Eremitani Osservanti for their church of St. Gallo. Afterwards removed to St. Jacopo tra' Fossi, and from thence, at the urgent request of the Arch-Duchess Maria Maddelena of Austria, widow of Grand Duke Cosimo II., to her private chapel, whence it ultimately passed into the Royal Gallery.

Date of picture fixed by the fact that the predella (now lost) was painted by Pontormo, who entered del Sarto's studio 1512, and left it 1513. Engraved: Mogalli, G. Rossi.

ANNUNCIATION. Wood, $0'95 \times 1'37 = 3$ ft. 1×4.6 . [No. 163.]

This picture was the lunette of the Sarzana "Madonna Enthroned," painted by order of Giuliano Scala in 1528.

It remained for some time in the church of the Servites, and was afterwards removed to the Pitti. The curtains at either side were painted at a later date. There is a copy in the Louvre (No. 440). See Vas. v. 46.

THE DISPUTA. Wood, $2'29 \times 1'89 = 7$ ft. 6×6.2 . [No. 172.]

The subject is a disputation on the Trinity. St. Augustine, St. Lawrence, St. Peter Martyr, and St. Francis, discuss the

mystery, while the Trinity, effigied above, listens. Below, kneel St. Sebastian and St. Mary Magdalen, the latter said to be a true portrait of the artist's wife. Reumont says there is a study in oil, on paper, of this head in the Biccoli collection in Florence. Painted by order of the monks of St. Gallo. Signed "And. Sar. Flo. Fac." (See page 22).

Placed in the Pitti in the middle of the seventeenth century. Engraved: Lorenzini, Guiseppe Marri.

PORTRAIT OF ARTIST. Wood, $1'03 \times 0'75 = 3$ ft. 4×2.5 . [No. 184.]

Almost full face, long hair, black garb and cap. Thumbs in belt, and in one hand holds gloves. That this is a portrait of the artist seems doubtful. Engraved: D. Chiossone.

ASSUMPTION. Wood, $3'62 \times 2'06 = 11$ ft. 11×6.10 . [No. 191.]

The Virgin, seated on the clouds, is surrounded by child angels of great beauty. Below, the apostles gather round the empty tomb. The one who kneels and turns to the spectator is said to be a portrait of the artist. This tavola was ordered by Francia Bartolomeo Panciatichi, who wished to present it to the city of Lyons. The wood, however, split several times, and Andrea despaired of finishing it, and at his death it remained incomplete. The younger Panciatichi then took it to his house outside Florence, where he had a chapel built to contain it. It was later acquired by the Grand Duke Pietro Leopoldo, and placed in the Pitti. Sketch for Virgin (figure nude), in Uffizi, No. 302. Also for kneeling apostle (No. 686 of Santarelli collection).

Also fine sketch for apostle's head in the Louvre. "This picture is a masterpiece for lightness, vapour and finish, and of good *sfumato*."—Crowe and Cavalcaselle, vol. iii. 557. Vasari (vol. v. 33) says it is "opera veramente degna di lode," and speaks of the angels as "d'una grazia singularissima." Engraved: Lorenzini.

ASSUMPTION. Wood, $3'72 \times 2'14 = 12$ ft. 3×7.1 . [No. 225.]

Madonna, with hands joined, rises on the clouds supported by flying child angels, three of whom bear up her mantle.

Below, the apostles stand round the empty tomb looking upwards. St. Margaret of Cortona and St. Nicholas di Bari kneel in front. Painted by order of Madonna Margherita, widow of Rossato Passerini, for the church of St. Antonio at Cortona. She mentions this picture in her will of August 1526.

By request of Grand Duke Ferdinand II., the Passerini family allowed the picture to be removed to Florence (October 3, 1639), but much against the will of the people of Cortona. A copy was given in its place. Reumont also speaks of a copy in Buontalenti's chapel at Pratolino, near Florence. Engraved: Lorenzini, L. Paradisi.

ST. JOHN BAPTIST. Wood, $0.90 \times 0.66 = 2$ ft. 11×2.2 .
[No. 272.]

Vasari speaks of two pictures, both half-length nude figures of S. Giovannino, one painted by order of Gian Maria Benintendi, and by him presented to Duke Cosimo; the other meant to be sent to France, but ultimately sold to Ottaviano de' Medici. The Pitti picture must be one or the other of these. Reumont speaks of a copy in the collection of Count Mareschalchi at Bologna. There is a sketch for the left hand in the Uffizi. This beautiful work has suffered from constant cleanings. There is a fine sketch for a St. John in the Uffizi, No. 648. Engraved by Nocchi, Mogalli, Lorenzini, Bonajuti.

VIRGIN IN GLORY. Wood, $2.09 \times 1.76 = 6$ ft. 11×5.9 .
[No. 307.]

Painted 1524. Virgin and child seated on clouds, upheld by cherub heads. Below, six saints—SS. Sebastian, Roch, Lawrence, and Onofrio, who stand, and St. John Baptist and the Magdalen, who kneel. Painted after del Sarto's return from Mugello by order of his intimate friend Becuccio Biccherai da Gambassi, a worker in glass, whose portrait with that of his wife, of life-like truth, were contained in the predella which is now lost.

A fine work of good tone and colouring. Compare the Magdalen with that of the Disputa Pitti, No. 172. Also the St. Lawrence in both these pictures. Engraved: Lorenzini.

MADONNA AND CHILD. Wood, $0.87 \times 0.65 = 2$ ft. 10
 $\times 2.1$. [No. 476.]

Similar in treatment to No. 81 of the Pitti. There is a good later copy in Frescobaldi Palace, Florence.

UFFIZI GALLERY, FLORENCE.

APPAÏTION OF CHRIST TO THE MAGDALEN. Wood,
 $2.28 \times 1.53 = 7$ ft. 6 \times 5.0. [No. 93.]

One of del Sarto's earliest works. Painted for the monks of St. Gallo. When the church was destroyed in 1529, was removed to Church of St. Jacopo tra' Fossi; and when that church was turned into quarters for the Austrian soldiers in 1849, was placed in the Royal Galleries. Vasari says it belongs to the artist's "*più verdi anni*," and that "*per colorito e per una certa morbidezza ed unione è dolce per tutto, e così ben condotta che non molto più ne fece due altre nella medesima chiesa*." (Vas. v. 10.)

The predella with three stories from the life of saints has recently been removed, not being the work of del Sarto, but probably of a scholar.

Spoken of by Vasari and Cinelli, p. 305.

PORTRAIT OF A WOMAN. Wood, $0.83 \times 0.68 = 2$ ft. 9
 $\times 2.3$. [No. 188.]

A very fine work, the portrait of an unknown lady, dressed in blue, who holds a book of sonnets in her hand. Crowe and Cavalcaselle speak of it as "genuine," and belonging to the artist's latter years.

ARTIST'S PORTRAIT. Tile, in tempera, $0.48 \times 0.34 = 1$ ft. 7
 $\times 1.1$. [No. 280.]

Painted in 1529. Remained in the possession of Lucrezia till her death in 1570. (See page 49.) Engraved: Lasinio, Patch.

PORTRAIT OF COMMESSO OF VALLOMBROSA. Wood, 0.58
 $\times 0.39 = 1$ ft. 10 \times 1.3. [No. 1169.]

Portrait of del Sarto's friend, the Intendant of Vallombrosa, sometimes incorrectly styled "portrait of the artist." (Vas. v. 48.)

PORTRAIT OF ARTIST. Canvas, $0.54 \times 0.40 = 1$ ft. 9×1.3 .
[No. 1176.]

Mr. Crowe, in his notes to Burkhardt, says: "Painted in a masterly manner, with liquid medium, as in distemper on fine canvas." Engraved: V. Benucci.

MADONNA DELL' ARPIE. Wood, $2.08 \times 1.78 = 7$ ft. 10×6.10 . [No. 1112.]

Painted for the nuns of St. Francesco in Via Pentolini. On pedestal is inscribed: "And. Sar. Flor. Fab. Ad summu Regina. Tronu. Defertur. in Altum MDXVII."

In 1704 Ferdinand (son. of G. D. Cosimo III.) bought this picture from the nuns for 20,000 scudi (with which sum he built them a church). In 1795 Pietro Leopoldo placed it in the Uffizi.

There are sketches in the Uffizi of the Virgin's hand, No. 628, and of St. Francis, No. 333^F. Del Sarto's charm of atmosphere and luminous *sfumato* here reach their highest point. This is perhaps his finest tavola. Rossini calls it "la più soave fra le sue pitture ad olio." Engraved: Lorenzini, Lasinio Felsing of Darmstadt.

PORTRAIT OF A WOMAN. Wood, $0.74 \times 0.54 = 2$ ft. 5×1.9 . [No. 1230.]

Bust of a woman, richly dressed, who holds a basket of spindles in her hand.

A paltry work, apparently of a copyist.

ST. JAMES AND CHORISTERS. Canvas, $1.53 \times 0.83 = 5$ ft. 2×9 . [No. 1254.]

Originally a standard painted about 1528 for the lay society of St. Giacomo del Nicchio, and carried by them in processions. Has suffered much from exposure to weather. St. James, staff in hand, caresses a boy in chorister's dress.

Another boy, similarly habited, holds the book of the order. This picture was placed in the Uffizi in 1795. It is "a little dim and injured." Crowe and Cavalcaselle. Engraved: G. P. Lorenzini.

MADONNA, CHILD, AND ST. JOHN. Wood, 0.73×0.55
 $= 2 \text{ ft. } 5 \times 1.9$. [No. 1146.]

Copies of this in Dulwich Gallery, and Madrid.

ACADEMY, FLORENCE.

TWO CHILD ANGELS. Wood, $0.73 \times 0.42 = 2 \text{ ft. } 5 \times 1.4$.
 [No. 61.]

Painted for the monks of Vallombrosa in 1528. Originally a part of "The Four Saints," No. 76 in the Academy.

Sketch of the angels in the Uffizi, No. 297^F.

FOUR SAINTS. Wood, $1.83 \times 1.74 = 6 \text{ ft. } \times 6.9$.^{*} [No. 76.]

Painted for the monks of Vallombrosa. To the left stands St. Michael and St. Giovan' Gualberto; to the right are St. John Baptist and St. Bernardo degli Uberti.

Behind the sword of St. Michael is inscribed "Ann. Dom. MDXXVIII." There are studies in the Uffizi for St. Michael, No. 288, Categ. II. For the hands of St. Giovanni Gualberto, No. 293^F, 149; and for the head of St. Bernard, No. 640. This picture was originally divided down the centre, and contained, in the upper part, a "miraculous" Madonna, by Giotto, and below, the child angels of the Academy, No. 61. A sketch (not original) of the whole as it was, is in Vienna, in the G. D. Karl's collection, inscribed, "A del Sarto a Valle Ambrosio (sic) 2 Agosto."

The predella, No. 77 in the Academy (wood, $0.21 \times 1.83 = 8 \text{ inches } \times 6 \text{ ft.}$), is not by del Sarto, though attributed to him. It contains four little stories from the lives of some saints (a fifth missing). Engraved: Perfetti.

PIETA. Fresco, $1.82 \times 1.13 = 6 \text{ ft. } \times 3.8$. [No. 75.]

Imperfect in drawing. Was painted at head of staircase leading to novices' cells in Servite convent. When convent suppressed, in 1810, was removed to Academy.

Tradition says del Sarto's payment for this work was a packet of candles. Engraved: Zuccherelli.

VIRGIN ENTHRONED. Wood, $1'33 \times 0'98 = 4 \text{ ft. } 4 \times 3'2$
[No. 96.]

On either side stand St. Giovan' Gualberto and St. Bernardo degli Uberti. This picture came from the convent of Vallombrosa, but cannot be attributed to del Sarto.

FRESCO OF WOMAN'S WARD IN HOSPITAL. $0'91 \times 1'55$
 $= 3 \text{ ft. } \times 5'1.$

This very early work, in chiaroscuro, is behind one of the pictures on the left hand wall of the hall, opened 1893, which was originally a part of the hospital of St. Matteo. It may possibly have been painted when del Sarto was himself an inmate of the hospital.

CHURCH OF SS. ANNUNZIATA, FLORENCE.

BENIZZI SERIES—

There are five frescoes of the life of St. Philip Benizzi in the outer court of the Church of SS. Annunziata, painted by del Sarto. The work was begun by Cosimo Rosselli (1476), but interrupted by his death. Del Sarto, who finished the decorations, received ten scudi as payment for each fresco. "These compositions are in parts very simple, and severe in execution, but have an expression of real dignity. One of their peculiar features are the beautiful landscape backgrounds." (Eastlake.)

1. ST. PHILIP. $3'64 \times 3'03 = 12 \text{ ft. } 7 \times 10'0.$

Painted 1509-10. Represents St. Philip, on his way to Viterbo, meeting nude leper. Three episodes of the story of the saint divesting himself of his clothing and sharing it with the leper are given with great simplicity and charm. The habitual hillock of earth and grass, from which spring trees in tortuous shapes, is here noticeable. There is a sketch for a somewhat similar hillock in the Uffizi, No. 1355, and a study in red chalk for the leper, No. 310. Engraved: Chiari, Alberti.

2. ST. PHILIP. $3'60 \times 3'04 = 12 \text{ ft. } 5 \times 10'6.$

Gives St. Philip, on his way through the mountains, finding a company of gamblers playing under a tree.

These mock the saint, and blaspheme God. He rebukes them as he passes, and a thunderbolt falls, killing some and scattering all. St. Philip turns, and points out the judgment to his followers. The landscape is peculiarly calm and beautiful. Engraved: Zuccherelli.

3. POSSESSED GIRL CURED BY THE SAINT. $3'64 \times 3'00$
= 12 ft. 7×9.11 .

The pallid and half-lifeless girl is supported by her parents. St. Philip, with hand upraised, stands before her; the figures around are of great beauty. A fine architectural background, and through the open portico a lovely landscape of sunlit breezy fields. This fresco more concentrated in composition than the previous two. Engraved: Zuccherelli.

4. DEATH OF ST. PHILIP. $3'62 \times 3'07 = 11$ ft. 11×10.1 .

The dead saint lies on the bier, whilst the sorrow-stricken brothers gather round; others stand astonished at the miracle of the dead child restored to life at the touch of the passing bier. A portrait of Girolamo, son of Andrea della Robbia, appears in this fresco. Milanese, in his notes to Vasari, speaks of the original sketch being in the possession of Archduke Karl at Vienna, which was lithographed by Pilizotti. Baldinucci, in his life of Passignano, relates that, when making some wall repairs outside, at the back of this fresco, a hole was made which damaged two of the heads in the picture. A great outcry was made by those who knew the value of the fresco, upon hearing which Passignano hurried to the spot, and finding the broken pieces, which had fallen to the ground, he restored them to their place with the utmost skill; but, withal, the fresco was greatly damaged. Engraved: Tomasino, Chiari, and Missirini, 1833.

5. CHILDREN CURED BY THE SAINT'S RELICS. $3'86 \times 3'81$
= 12 ft. 9×12.7 .

The priest at the altar displays the saint's garments, which women bring their children to touch. An old man, staff in hand, and clothed in red, mounts the steps to

the right, said to be the portrait of Andrea della Robbia. On the first step is inscribed: "A.D. MDX."

These five frescoes show del Sarto, boy though he still was, to be already "arrived" as artist. The drawings are placed on with fearless outline, and with a mastery of anatomy of which the plaster keeps full and faithful record. He is already great as colorist, and is possessed of an instinctive sense of *values*. In his figures the undulations of line are particularly pleasing, and the articulation of the joints both strong and elegant.

THE EPIPHANY. Fresco, on opposite side of the cortile $4'07 \times 3'21 = 13 \text{ ft. } 5 \times 10.7$.

A procession of the three kings and their retinue approach the Inn. In the distance the long company with horses, camels, and a giraffe, descend the hill. The landscape, warm and tender, contains the usual hillock. Amongst the retinue are portraits of Sansovino, Ajolle, the musician, and del Sarto himself, who points with his finger.

The laughing child behind Andrea is supposed to be the portrait of the Dauphin of France (afterwards Henry II.), and to have been added after the artist's return from France (1519). Monogram in foreground. Cinelli (p. 428) says the black king is of "stupenda bellezza." There is a study for his head in the Uffizi, No. 626; and a first-thought sketch for the fresco, No. 667. Engraved: Lasinio, Chiari, Agostino Carracci.

NATIVITY OF THE VIRGIN. Fresco, $4'13 \times 3'45 = 13 \text{ ft. } 7 \times 11.4$.

This work, which is of great beauty, was begun in 1511, and for it some money was paid "on account" Dec. 25th, 1511. "Ad Andrea d'Agnolo dipintore questo dì decto lire sette, sono per conto della nova storia di nostra Donna debe fare: (Archivio delle corporazioni religiose sopprese in Firenze, Convento della SS. Nunziata. Libro del Camerlingo dal 1509 al 1512. Carta 113 tergo.)

Two maids carry food to St. Anne's bedside, while two women of great beauty approach to visit her, their flesh painted with "sovrana intelligenza" (Cinelli, 428). In the

group to the left a child warms herself by the fire, while the new-born infant is washed and tended by the waiting women. On the architrave of mantelpiece is written—"Andreas Faciebat, A.D. MDXIII.," and the monogram. For this work he received an extra sum of forty-two florins.

HEAD OF CHRIST. In first chapel to left. Wood, 0'47 × 0'27 = 1 ft. 6 × 10 in.

A work of extraordinary beauty, "pieno di maraviglioso artificio" (Cinelli, page 437).

A similar Head, on canvas, was painted for the nuns of Mugello, during del Sarto's visit of 1524, which was afterwards placed in the Church degli Angeli, but has since disappeared (Vas. v. 39; Borgherini, Part II. 165). Engraved: Dalcò of Parma.

MADONNA DEL SACCO. Inner courtyard. Fresco, 1'91 × 4'03 = 6 ft. 3 × 13.4.

One of the artist's best works. On one side is inscribed: "Ann. Dom. MDXXV.," and on the other, "Quem genivit. Adoravit." This fresco "produces an impression of life which is only proper to works of the highest order" (Crowe and Cavalcaselle). It is described by Cinelli, Reumont, Rossini, Vasari, etc. etc.

There is a fine sketch for the St. Joseph in the Louvre (see page 41). Engraved: Zuccherelli, R. Morghen, Chiari, P. Fontana, Zocchi Cosimo, Frederick Gregory (1760), Carlo Gregori, P. Marcia, etc.

TABERNACOLO OF OR. ST. MICHELE.

ANNUNCIATION. Fresco, 2'15 × 1'84 = 7 ft. 1 × 6.1.

Painted on an archway behind the church by order of Baccio d'Agnolo (Vas. v. 14). "The Annunciation is all but obliterated. There are marks of an Eternal, and of the Virgin's head and the upper part of an angel still in existence, but the rest is gone." The fragments are like the arch at St. Salvi (Crowe and Cavalcaselle). "Tenuto da gli artefici di gran pregio" (Cinelli, 70).

The remains of this fresco are now removed to the Museum of St. Marco (see page 14).

TABERNACOLO OF THE PORTA A PINTI.

Painted 1520 (see page 32), now completely destroyed. There is a copy by Empoli in oils, on wood, in the corridor of the Uffizi, $1'89 \times 1'19 = 6 \text{ ft. } 2\frac{3}{4} \times 3.11\frac{1}{4}$; another, a little larger, in the Corsini Palace (see page 93), and in the Duke of Sutherland's collection (see page 71).

The original sketch for the St. John's head belongs to the Earl of Warwick (see page 32). Engraved: L. Schiavonetti, Zuccherelli, Raphael Morghen, C. Colombini.

ST. SALVI.

CENACOLO. Fresco, in the Refectory of the Convent, $4'62 \times 8'72 = 15 \text{ ft. } 3 \times 28.10$.

The arch over this fresco was painted 1515. The Last Supper, ordered 1519, was not begun till 1525. When finished, it was considered "*la più facile, la più vivace di colorito e di disegno che facesse giamai — pieno di grandezza, maestà, e grazia infinita*" (Vas. v. 47). Del Sarto received for this work thirty-eight golden florins.

The fresco suffered in the Inundations of 1557. The play of hands is particularly beautiful. There is a sketch in oils on panel in the library of Christ Church, Oxford, and in the Uffizi there are many studies for this exquisite work. Frame 157, Nos. 662, 663, 664, 669. Copies exist, by Bronzino, in Convent of St. Maria del Carmine, Florence; and in Abbey of St. Astino, Bergamo; also, by Sogliani, in village church of Anghiari, Tuscany. Engraved: Cruger, Chiari, Falcini, Joachim Cantini.

PALAZZO GINORI, FLORENCE.

ST. SEBASTIAN. Painted 1529. Wood.

Half-length figure of the saint holding a bundle of arrows, "a little exaggerated in drawing and forms, and not quite certainly by Andrea, having more impasto than is usual with him." Crowe and Cavalcaselle.

Vasari says that in his latter years Andrea painted for the company of St. Sebastian (behind Servite Church), their patron "*tanto bello che ben parve che quelle avessero*

a essere l'ultime pennellate che egli avesse a dare"—and this was indeed his last finished picture.

The Ginori copy does not appear to be the original, though corresponding to Mogalli's engraving.

A St. Sebastian, bought in 1831 in Florence by the Rev. J. Sanford, and believed to be the original, is in the Corsham Court Collection (Lord Methuen).

There are St. Sebastians, claiming to be original, in the (1) Lichtenstein Gallery, Vienna; (2) Museum, Caen; (3) Ginori Palace, Florence; as well as (4) that spoken of as bought by Mr. Sanford. Engraved: C. Mogalli.

SCALZO CLOISTER, FLORENCE.

LA FEDE. Fresco, $1'94 \times 1'10 = 6 \text{ ft. } 4 \times 3.7$.

This fresco was painted in 1520, after del Sarto's return from France. There is a sketch for it which was for a time in the possession of Don Gaspero d'Haro e Guzman—Marchese del Carpio—Spanish ambassador in Rome. It afterwards passed into the possession of the families of Giacomini and Michelozzi, and in 1830 was for sale by G. Piatti. Engraved: J. Masselli.

ANNUNCIATION TO ZACHARIAS. Scalzo fresco, $1'94 \times 2'11 = 6 \text{ ft. } 4 \times 6.11$.

Paid for, 23rd August 1523, fifty-six lire [see Book B, carte 33, Archivio della compagnia dello Scalzo]. Bears monogram, and at base of altar is inscribed: "A.D. MDXXII."—the last four numbers almost entirely obliterated. There is a sketch for the angel in the Uffizi, Nos. 162, 627, in red chalk, which has served also for the Annunciation, No. 97, Pitti. Also sketch for Zacharias in Corsini Library, Rome. [Col: 158, H12, 1288 Co.]

The second head to the spectator's right is said to be an authentic portrait of the artist. Engraved: Lasinio.

VISITATION. Scalzo fresco, $1'94 \times 2'08 = 6 \text{ ft. } 4 \times 6.9$.

Painted after artist's return from Mugello, and paid for November 1524. The lower portion of fresco completely destroyed. There is an early sketch in oils (not

original) in Munich Gallery. Engraved: Lasinio, Orazio Pacificus, Dom^o. Viti.

BIRTH OF ST. JOHN. Scalzo fresco, $1'94 \times 3'13 = 6 \text{ ft. } 4 \times 10.4$.

Paid for, 24th June 1526, "fiorini otto larghi d'oro in oro, lire 56."

Vasari praises loudly the figure of the woman who carries the new-born child, the Zacharias, and the old woman who sits opposite, smiling. He calls the fresco "dignissimo d'ogni lode" (Vas. v. 46). There is an early sketch of the whole in oil, on paper, in the Munich Gallery. Sketch for Zacharias in the Louvre. Engraved: Verico.

(The following two frescoes, the **BENEDICTION**, and the **ENCOUNTER**, were painted by Franciabigio during del Sarto's absence in France, 1518-19.)

BAPTISM OF CHRIST. Scalzo fresco, $1'94 \times 2'11 = 6 \text{ ft. } 4 \times 6.12$.

This was the first fresco of the series begun 1509-10. The joint work of del Sarto and Franciabigio (see page 6). Engraved: Migliavacca.

LA CARITA. Scalzo fresco, $1'94 \times 0'91 = 6 \text{ ft. } 4 \times 3$.

One of the artist's most perfect compositions. Painted 1520, after del Sarto's return from France. Reumont considers the grouping superior to that of the Louvre Charité. Is portrait of the artist's wife. An interesting early sketch in possession of Professor Max Müller, Oxford. Engraved: Eredi, Cecchi, Zignani, J. Masselli.

JUSTICE. Scalzo fresco, $1'94 \times 1'10 = 6 \text{ ft. } 4 \times 3.7$.

A fine pose, full of dignity. She holds a sword in her right hand, and in her left a pair of scales. Below is inscribed: "Diligite Iustitiam qui iudicatis terram." This fresco has enormously suffered. Painted 1515. Engraved: Zignani.

PREACHING OF ST. JOHN. Scalzo fresco, 1'94 x 2'10
= 6 ft. 4 x 6.11.

Paid for, 1st November 1515, lire 72. Bears monogram. A fine composition, showing the influence of Dürer, from whose engraving (published 1511) the warrior monk is taken, here softened and Italianised (see page 20). Sketch for fresco in the Uffizi, No. 646. Engraved: Langermayer, Lapi.

BAPTISM OF THE MULTITUDE. Scalzo fresco, 1'94 x 2'06
= 6 ft. 4 x 6.10.

Monogram. A work of great beauty and movement, and of powerful drawing. Paid for, 15th March 1516, "fior sei larghi d'oro in oro, lire 42." [Libro maestro of the Company.] Original study for man to the left, in the Uffizi, No. 657.

Sketch for child seated on rock, No. 304; and also other studies for portions of this fresco in British Museum. Engraved: Migliavacca, Emelio Lapi.

IMPRISONMENT OF ST. JOHN. Scalzo fresco, 1'94 x 3'12
= 6 ft. 4 x 10.3.

Paid for, 19th July 1517. A very fine composition, masterly in drawing.

Original study for executioner, in Uffizi, No. 659. Engraved: Lasinio, Marcia Petrucci.

DANCE OF SALOME. Scalzo fresco, 1'94 x 3'08 = 6 ft. 4
x 10.3.

Herod and Herodias sit at table, the latter playing with an inverted knife. Before them Salome dances; fine group of men to either side. Original sketch for man to spectator's right, in the Louvre.

Figure of man behind Salome, served at a later date for one in Pitti Assumption, No. 191.

Servitor, whose hat falls on his shoulders, appears in a work by Lucas von Leyden.

Del Sarto was paid, on 20th January 1522, fifty-six lire for this work. Engraved: Lasinio.

DECAPITATION OF ST. JOHN. Scalzo fresco, $1'94 \times 2'03$
 $= 6 \text{ ft. } 4 \times 6.8$.

Paid for, May 1523, lire 56. Engraved: Migliavacca.

PRESENTATION OF HEAD TO HERODIAS. Scalzo fresco,
 $1'94 \times 2'19 = 6 \text{ ft. } 4 \times 7.3$.

Paid for, 30th May 1523, lire 56. The man to the right, leaning head on hand, appears in Poggio a Cajano fresco.

There is an oil copy of this fresco in the Munich Gallery. Engraved: Ant^o. Morghen, F. Pieraccini.

HOPE. Scalzo fresco, $1'94 \times 1'02 = 6 \text{ ft. } 4 \times 3.4$.

The Scalzo frescoes were copied in distemper on canvas, probably in the year 1567, and are now in the Santarelli collection in the Archives of the Uffizi. Nos. 664 to 674 inclusive.

CORSINI PALACE, FLORENCE.

APOLLO AND DAPHNE. Wood, $0'30 \times 0'44 = 1 \text{ ft. } \times 1.5$.
 [No. 241.]

A fanciful work, probably painted when still in the studio of Piero di Cosimo.

The hillock in the centre is a characteristic feature of many of del Sarto's compositions.

A COPY. Wood, $1'21 \times 0'99 = 4 \text{ ft. } \times 3.3$. [No. 175.]

A poor copy, of charming composition. The Virgin, Child, St. John, and four angels—more like Puligo's work.

COPY, by Empoli, of Tabernacolo of Porta a Pinti (now lost). Wood, $1'90 \times 1'30 = 6 \text{ ft. } 3 \times 4.3$. [No. 121.]

A COPY of a Holy Family, spoken of by Vasari as having been ordered by Giovanni Borgherini, in which the little St. John offers a globe to the Christ. The original picture was offered for sale in 1852, and has since been lost sight of. The Corsini copy is on wood, $1'12 \times 0'89 = 3 \text{ ft. } 8 \times 2.11$ [No. 159], and it would seem that the Virgin's

head was from the same model as that of St. Catherine in the Pitti, No. 123.

VILLA OF POGGIO A CAJANO, FLORENCE.

Fresco, in Grand Hall. Painted by order of Pope Leo X.

A work of great power, gay and varied in colour, and imposing by richness of episodes. The death of Leo X. left the work unfinished till 1580, when Allori completed it. Signed "Anno dm MDXXI. Andrius Sartius pingebat et Anno Domini 1580, Alexander Allorius sequebatur." Engraved: Chiari.

THE MUSEUM, NAPLES.

COPY of Raffael's Portrait of Leo X. and two Cardinals.

Wood, 1'55 x 1'19 = 5 ft. 3 x 3.10.

The original, of which this is a copy, is in the Pitti, No. 40. It having been promised to Frederick Duke of Mantua, Ottaviano substituted a copy by del Sarto, and retained the original in Florence (see page 36).

CHURCH OF ST. GIACOMO DEGLI SPAGNAOLI, NAPLES.

The Virgin is seated at the foot of a rock; with her left hand she supports the Child, who stands on the edge of her dress and looks out; St. John and child-angels also look out at the spectator—all have aureoles. Replicas in Madrid, Hertford House collection, Borghese, Rome; a copy in Longford Castle.

THE CATHEDRAL, PISA.

MADONNA AND SAINTS. Wood, oil, 2'32 x 1'91 = 7 ft. 8 x 6.3.

Only sketched in at the time of the artist's death, afterwards finished by Sogliani (see Vas. v. 50).

Painted for the company of St. Francis, who, on their suppression, 1785, presented the picture to the Primacy of Pisa. (See Pisa Illustrata, by Morrone, vol. i. 95.)

ST AGNES. Wood, $1'42 \times 1'03 = 4 \text{ ft. } 8 \times 3.4$.

Painted for the Church of St. Agnese, 1525. Placed in the Duomo, 1618. This tavola made one with the four saints in the choir of the Cathedral—St. Catherine, St. Margaret, St. Peter, and St. John, each of which measures $1'45 \times 0'62 = 4 \text{ ft. } 9 \times 2$, and so combined they ranked amongst del Sarto's finest works. Borghini, speaking of St. Catherine and St. Margaret, says (Part III., p. 166): "sono tenute le più leggiarde e belle femmine che mai facesse quell' inarrivabile ad eccellente pennello." There is a sketch for St. Margaret in the Uffizi, No. 315, and studies for her hands and those of St. Agnes, No. 337^F.

BORGHESE VILLA, ROME.

THE MAGDALEN. Wood, oils, $0'59 \times 0'41 = 1 \text{ ft. } 11 \times 1.4$. [No. 328.]

Head and bust, wearing rose scarf. Holds a censer in right hand. Morelli speaks of this as "charming." It has repeatedly been copied. An old copy in Turin Gallery.

HOLY FAMILY. Wood, $1'05 \times 0'80 = 3 \text{ ft. } 5 \times 2.7$. [No. 331.]

Is a poor copy of the beautiful original which is in the Church of St. Giacomo degli Spagnoli, Naples, of which there is a replica in the Madrid Museum, and a similar in the Hertford House collection, London. The two latter have the addition of a St. Francis in the distance, in ecstasy, listening to angelic music.

HOLY FAMILY. Wood, $1'40 \times 1'01 = 4 \text{ ft. } 7 \times 3.4$. [No. 334.]

Probably painted 1515-16. A charming composition. The Virgin seated, the Child supported by her knee and clinging to her hand. On a rock close by sits the little St. John, pointing—attitude similar to that of child in Baptism of the Multitude in the Scalzo, and in No. 62 Pitti. Sketch for whole, Uffizi, No. 304. Morelli says: "The composition of this picture is excellent, and is certainly to be attributed to Andrea"; but he thinks the execution feeble, and regards it as the work of a copyist.

BARBERINI PALACE, ROME.

HOLY FAMILY. Wood, $1'40 \times 1'03 = 4 \text{ ft. } 7 \times 3.5$. [No. 94.]

Probably painted 1525, for Zanobi Bracci, "un bellissimo quadro di una Nostra Donna che allatta un putto, ed un Guiseppe." In the Vasari edition of 1771, we find a note with full account of this picture, then no longer in the Bracci house. Luigi Scotti mentions in his Ricordi, having in 1818 restored this picture, which was then sold to a French merchant. A replica in Madrid, 386, and a school copy in Duke of Westminster's collection.

DORIA PALACE, ROME.

HOLY FAMILY.

Interesting as showing the composition of the master, but executed by very inferior hands. The pose of the Virgin, as she kneels before her Infant Son, is full of dignity and beauty.

GIUSTINIANI PALACE, ROME, now despoiled of its treasures, once contained a Holy Family, modelled on the Madonna del Sacco, of which an engraving remains by Corneli Bloemart. See Rome, Corsini Collection Engravings, "46.I.2"; and in the same collection of engravings is one of the Pietà (original lost), painted 1516 (see page 24).

THE MUSEUM, TURIN.

HOLY FAMILY. Wood, $0'80 \times 0'62 = 2 \text{ ft. } 7 \times 2 \text{ ft.}$ [No. 120.]
"Scuola di Del Sarto."

MADONNA, CHILD, AND ST. JOHN. Wood, $1'08 \times 0'80 = 3 \text{ ft. } 6 \times 2.7$. [No. 126.]

A school copy of a portion of the Louvre Holy Family No. 380.

RUSSIA.

HERMITAGE, ST. PETERSBURG.

HOLY FAMILY. Canvas, $1\cdot02 \times 0\cdot80 = 3$ ft. $4 \times 2\cdot7$. [No. 24.]

The Virgin seated, holds Infant Saviour on her knee, who turns smiling to St. Catherine, who leans on her wheel, to the right. To the left, St. Elizabeth supports the Baptist. On the wheel is inscribed "Andrea del Sarto, Florentino, Faciebat." Originally on wood, but transferred to canvas 1866, when acquired for the Hermitage. This picture belonged successively to the Comtesse de Verrue, Comte Morville, Duke Tallard, and Prince William of Cassel, from whom it was acquired in 1806 by Napoleon I., and placed in the Empress Josephine's Gallery at Malmaison. Sketch for St. Catherine, British Museum. Engraved: Reveil, and by Fredman.

ST. BARBARA. Canvas, $0\cdot92 \times 0\cdot69 = 3$ ft. $\times 2\cdot3$. [No. 25.]

Originally on wood, transferred to canvas 1817. Charming half-length figure of the saint in red tunic, with gold belt and pearl necklace. Holds model of tower in hand. Background of green drapery. Very much retouched. Attributed by Crowe and Cavalcaselle to Bacchiacca, but more akin to Pontormo; perhaps his work when still in del Sarto's studio.

HOLY FAMILY. Canvas, $0\cdot94 \times 0\cdot93 = 3$ ft. $1 \times 3\cdot1$. No. 26.]

Originally on wood. Described in catalogue as "ancient copy." The Virgin, kneeling on the ground, holds the Child against her. Beside her St. Elizabeth, with the Baptist; in the background St. Joseph.

Purchased 1852 by M. Chevalier for 5000 roubles. Original is in the Louvre, No. 381. Engraved: Callot.

GALLERY OF COUNT STROGONOFF, ST. PETERSBURG.

A COPY, oval in form, of Holy Family, of Hermitage, No. 26.

Engraved: Skotnikoff.

ACADEMIE IMPERIALE DES BEAUX ARTS, ST. PETERSBURG.

HOLY FAMILY. Copy of above, which passed there from the Hermitage in 1854.

Engraved : Sanders.

SPAIN.

MUSEO DEL PRADO, MADRID.

PORTRAIT OF ARTIST'S WIFE. Wood, $0.73 \times 0.56 = 2 \text{ ft. } 5 \times 1.10$. [No. 383.]

Much retouched by a Spanish hand.

VIRGIN, CHILD, AND TWO ANGELS. Wood, $1.06 \times 0.79 = 3 \text{ ft. } 6 \times 2.7$. [No. 384.]

Beyond the Virgin and children, in the distance, St. Francis in ecstasy at an angel playing the violin. Considered by Crowe and Cavalcaselle to be by Puligo, copied from an original in the Hertford House collection. Comes from the collection of Doña Isabel Farnesio. No. 389 in this Gallery is a repetition of above, wood, 1.07×0.81 . There is also a copy of the same by another hand, No. 390.

See Naples picture of the same, page 94.

MADONNA, CHILD, ST. JOSEPH, AND ANGEL. Wood, $1.77 \times 1.35 = 5 \text{ ft. } 10 \times 4.5$. [No. 385.]

Perhaps painted 1522. The Virgin, seated high, raises her veil, and with the other hand supports the Child, who stands erect, his arms outstretched. An archangel, with a book, crouches on the step below, upon which St. Joseph sits at the other side.

A fine pyramidal composition, in a beautiful landscape. In the distance, St. Elizabeth leads the young Baptist. Monogram at St. Joseph's feet.

Painted for Lorenzo Jacopi. Sold 1605, to the Duke of Mantua, afterwards passed into the possession of Charles I. of England, from whom purchased by D. Alonsa de Cardenas for £230. Sent by Philip IV. to the Escorial, and thence

passed to the Prado Museum. This is a grand and plastic work, but in a bad condition. Sketch for Child, in the Uffizi, No. 291. "There is an injured school copy in Dudley House, done at one painting, hard of colour, with the monogram (wood, oil). A second, also with monogram, not so old, by clever imitator, in Dorchester House; and a third, of later date, on canvas, without signature, at Ince, near Liverpool." Crowe and Cavalcaselle, vol. iii. 582.

HOLY FAMILY. Wood, $1'40 \times 1'12 = 4$ ft. 7×3.8 . [No. 386.]

Replica of the Zanobi Bracci picture, in the Barberini, Rome. Probably painted 1524-25, and may be the picture spoken of in notes of Vasari, edition 1771, as having been acquired in Florence by Signor Bali de Bretéuil, Maltese ambassador in Rome. Mariette speaks of having seen an old engraving of this picture: "Non si sa nome, ma è autico."

A school copy in Grosvenor House.

ABRAHAM'S SACRIFICE. Wood, $0'98 \times 0'69 = 3$ ft. 2×2.3 . [No. 387.]

Painted 1529, for Paolo de Terrarossa, who, having seen the sketch for similar picture painted for King of France (see Dresden, page 74), begged for a copy, which Andrea did for him in small, and which Vasari describes as "none the less beautiful than the original"; and he narrates how Paolo, delighted with its excellence, inquired the price, expecting it to be such as the work really merited. Andrea, however, only asked 'una miseria,' whereupon Paolo only shrugged his shoulders, and gave him what he asked." (Vas. v. 53).

The Madrid copy has been considerably injured, but is a fine work.

A third copy of this work by del Sarto is mentioned in a letter from Florence, October 8, 1531, written by Giovanbattista Mimi to Baccio Valori at Rome, announcing the sale of a "quadro del' Abram da Andreino del Sarto" for 125 ducats, to James Stuart, Duke of Albany. This may be that copy given by Napoleon in 1811 to the Lyons Gallery, No. 161.

MADONNA AND CHILD. Wood, $0.86 \times 0.68 = 2$ ft. 10×2.3 .
[No. 388.]

Is probably the original of the Uffizi composition, No 1146, minus the little St. John. "It is quite in Andrea's character, but more exaggerated in form, and not quite up to his level in power." Crowe and Cavalcaselle, vol. iii. 582. Belonged to the collection of Carlos II.

Whilst this volume was passing through the press, an interesting portrait from the gallery of Lord Methuen has been offered for sale by Messrs Christie, Manson, and Woods, and has passed into the possession of Messrs Waring & Co. The picture (wood $33\frac{1}{4} \times 26\frac{1}{4}$ inches) is the portrait of a man in black garb and hat, of masterly execution, but not, as some believe, a portrait of the artist himself. It came originally from the Ricci Gallery in Florence, and is mentioned by Waagen in his "Galleries of Art in Great Britain." It has also been our good fortune to see an interesting early work belonging to Mr Donaldson of New Bond Street, which comes from the Sciarra Palace, Rome. It is a copy of the S. Julia of the Berlin "Madonna Enthroned," with the wheel of the St Catherine, who in the original kneels above, introduced beside her. This picture, while very beautiful, does not appear to be altogether from the master's own hand. It is on wood, $43\frac{1}{2} \times 33\frac{3}{4}$ inches.

CHRONOLOGICAL TABLE

- 1508-9. APPARITION OF CHRIST TO THE MAGDALEN. Uffizi,
No. 93.
APOLLO AND DAPHNE. Corsini Palace, No. 241.
PIETÀ. Academy, No. 75.
Fresco of Woman's Ward in Hospital of St. Matteo.
Academy.
- 1509-10. BAPTISM OF CHRIST. Scalzo fresco.
The Five Frescoes, illustrating life of St. Philip
Benizzi. In outer court of SS. Annunziata.
1511. Fresco of the Epiphany. Outer court of SS.
Annunziata.
- 1511-14. NATIVITY OF THE VIRGIN. SS. Annunziata.
1512. Two Frescoes of the Vigna. In Servite Convent.
ANNUNCIATION. Pitti, No. 97.
- 1512-13. ANNUNCIATION. Pitti, No. 124.
- 1512-15. MARRIAGE OF ST. CATHERINE. Dresden, 76.
1514. TABERNAICOLO OF OR. ST. MICHELE.
- 1514-15. Arch above Cenacolo of St. Salvi.
1515. HEAD OF CHRIST. SS. Annunziata.
JUSTICE. Scalzo fresco.
PREACHING OF ST. JOHN. Scalzo fresco.
- 1515-16. BAPTISM OF MULTITUDE. Scalzo fresco.
1516. PIETÀ. Engraved by Agostino Veneziano.
- 1516 probably. HOLY FAMILY. Borghese Villa, Rome, No.
334.
1517. IMPRISONMENT OF ST. JOHN. Scalzo fresco.
MADONNA DELL' ARPIE. Uffizi, No. 1112.
1518. DISPUTA. Pitti, No. 172.

- 1518-19 HOLY FAMILY. Louvre, No. 380.
 PORTRAIT OF INFANT DAUPHIN, painted while in France, for which he was paid 300 scudi. (Vas. v. 30.)
 LA CHARITÉ. Louvre, No. 379.
 HOLY FAMILY. Louvre, No. 381.
 JUPITER AND LEDA. Royal Gallery, Brussels, No. 478.
 PIETA. Vienna, No. 36.
 DEATH OF LUCREZIA. Canvas, 4 ft. 5 × 3.3. This work, now disappeared, is spoken of by Argenville, and is engraved in Couché's "Galerie du Palais Royal, 1786." Judging from the engraving alone, it would hardly appear to be the work of del Sarto.
 A ST. JEROME. Begun for the Queen-Mother, Louise of Savoy, but left unfinished at del Sarto's abrupt departure for Florence in 1519. No trace of it now remains.
 PORTRAIT SELF. National Gallery, London, No. 690.

The following Pictures are mentioned by Vasari as belonging to this time, but cannot be confidently traced and verified:—

1. MADONNA seated on ground, CHILD clinging to her neck, ST. ANNE and St. JOSEPH. "Lavorati di bella maniera, e tenuti carissimi da Baccio Barbadori," for whom painted. In 1700 this work was in the possession of Cav. Pietro Pesaro of Venice. (Vas. v. 14.)
2. A similar picture, for Domenico Borghini. (Vas. v. 14.)
3. A MADONNA, for Leonardo del Giocondo. (Vas. v. 14.)

- 4, 5. Two rather small pictures, for Carlo Ginori ; afterwards sold to Ottaviano de' Medici. (Vas. v. 15.)
6. SCENE FROM STORY OF JOSEPH, not large, painted for Zanobi Girolamo. "Finita con una diligenza molto continuata, e per ciò tenuta una bellissima pittura." (Vas. v. 17.) Might be that which deals with sale of Joseph to Potiphar, in the possession of Earl Cowper, Panshanger. Wood, 23 in. by 20.
7. A VIRGIN, with ST. JOHN BAPTIST and ST. AMBROSE. Painted for church of St. Maria della Neve, behind St. Ambrogio. Borghini's annotator says this picture was given to Cardinal Carlo de' Medici, who presented in its place a good copy by Empoli, and 200 scudi. (Vas. v. 18.)
8. For Giovanni Gaddi, a MADONNA. "Stimato la più bella opera che insino allora Andrea avesse dipinto." (Vas. v. 18.)
9. For Giovanni di Paolo, a MADONNA. "Vera-mente bellissima." (Vas. v. 18.)
10. For Andrea Sertini, MADONNA, with the CHILD, ST. JOHN, and ST. JOSEPH. "Pittura molto lodevole." Said to have gone to Rome in the possession of Signor Alessandro Curti-Lepri, who had it engraved by R. Morghen. (Vas. v. 18.)
11. For Alessandro Corsini, a MADONNA seated on the ground, surrounded with *Putti*, the INFANT CHRIST clinging to her neck. "Condotto con bell' arte e con un colorito molto piacevole." (Vas. v. p. 23.) The original has disappeared, but a poor copy of this

picture now hangs in the Corsini Palace.

Wood, $1'21 \times 0'99 = 4 \text{ ft.} \times 3.3.$

12. For a great friend, who held a shop in Rome a HEAD. "Bellissima." (Vas. v. 23.)
13. For Gianbattista Puccini, a MADONNA. Meant to be sent to France, but so fine Puccini kept it for himself.

Painted after return from France :

1520. TABERNACOLO OF PORTA A PINTI.
LA CARITA. Scalzo fresco.
1521. DANCE OF SALOME. Scalzo fresco.
CAESAR RECEIVING TRIBUTE. Poggio a Cajano.
HOLY FAMILY. Pitti, No. 62.
1522. ST. JOHN BAPTIST. Pitti, No. 272.
A HOLY FAMILY, of which there is a very inadequate copy in Doria Gallery, Rome.
MADONNA AND CHILD, ST. JOSEPH, AND AN ANGEL.
Madrid, No. 385.
1523. DECAPITATION OF ST. JOHN. Scalzo fresco.
PRESENTATION OF HEAD TO HERODIAS. Scalzo fresco.
HOPE. Scalzo fresco.
ANNUNCIATION TO ZACHARIAS. Scalzo fresco.
STORY OF JOSEPH. Pitti, Nos. 87 and 88.
ASSUMPTION OF VIRGIN. Pitti, No. 191.
- 1523-24. PIETA. Pitti, No. 58.
1524. A VISITATION, now lost, painted while in the Mugello, and which long served as a *finimento* to an old picture in the church of St. Piero di Luco, in Mugello (see p. 38).
A HEAD OF CHRIST, on canvas, which cannot now be traced. A work similar to that in the SS. Annunziata, but not so finished. Many copies were made of this Head by Zanobi Poggini, who died 1527.

- VIRGIN IN GLORY. Pitti, No. 307.
 VISITATION. Scalzo fresco.
 COPY of Raffael's Leo X. and Cardinals. Naples Museum.
 COPY of Cardinal de' Medici, from same, done for Ottaviano de' Medici, who presented it to the old Bishop of Marzi. Now disappeared.
- 1524-25. HOLY FAMILY. Barberini, Rome, No. 94.
 HOLY FAMILY. Madrid, No. 386.
1525. ST. AGNESE. Pisa Cathedral.
 MADONNA DEL SACCO. Fresco, in cloisters of SS. Annunziata.
 CENACOLO OF ST. SALVI. Fresco, in the Refectory of the Convent.
1526. BIRTH OF ST. JOHN. Scalzo fresco.
 ASSUMPTION OF VIRGIN. Pitti, No. 225.
1527. It is strange that the only direct tidings we can gain of del Sarto in 1527 is the fact that, at the close of the year, he made his will, 27th December 1527. In this document we find the words: "Cum nihil certius sit morte, nihilque incertius hora mortis, et prudentis est cogitare de morte, et providere animae, corpori, et rebus suis ne impreparatus inveniatur," etc. etc. This was the year when the great outbreak of the Plague took place, of which both Cambi and Macchiavelli wrote. Cambi (who wrote his history in 1535) describes some of the precautions taken in 1527. He says all who were in the house where any sick had been were forbidden to leave, and were nailed up for forty days, with a strip of white linen at the door. Macchiavelli, writing apparently to Filippo Strozzi, says: "Half the inhabitants have fled; many are dead, many are dying; the present brings only suffering, the future menaces. The clean and

beautiful streets, formerly filled with the noble and rich, are now neglected and offensive . . . the shops shut ; trade paralysed ; the courts of justice empty ; the law powerless. If friends meet—brothers, or husband and wife,—one avoids the other, making a *détour*. One carries flowers, another aromatic herbs, another a sponge ; this man a little vase, that a ball of strong drugs, held perhaps to the nose. Talk in the market-place or in the piazza is sad and ominous : one hears so-and-so is dead, another ill, he or she has fled ; another is keeping his house, another in hospital, another is sentinel, of another one knows nothing ; and still more of this sad news—enough in itself to render those who listen ill ! ”

1528. MADONNA ENTHRONED. Berlin, No. 246.
 ANNUNCIATION. Pitti, No. 163 (*finimento* to above picture).
 TWO CHILD ANGELS. Academy, No. 61.
 FOUR SAINTS. Academy, No. 76.
 ST. JAMES AND CHORISTERS. Uffizi, No. 1254.
1529. PORTRAIT OF COMMESSO OF VALLOMBROSA. Uffizi, No. 1169.
 OWN PORTRAIT. Uffizi, No. 280.
 SACRIFICE OF ABRAHAM. Dresden, No. 77.
 SACRIFICE OF ABRAHAM. Madrid, No. 387.
 SACRIFICE OF ABRAHAM. Lyons, No. 161.
 HOLY FAMILY. Pitti, No. 81.
 MADONNA AND CHILD. Pitti, No. 476.
 MADONNA AND SAINTS. Pisa Cathedral.
 ST. SEBASTIAN. Palazzo Ginori, Florence.
 HOLY FAMILY, ordered by Borgherini, of which a poor copy exists in Corsini Gallery, Florence.
 A CHARITY, with two children at her breast, and one asleep at her feet ; described by Vasari as

"bellissima." This picture was bought from del Sarto's widow by Dom. Conti, who sold it to Niccolò Antinoni, "che lo tiene come cosa rara che ella è veramente." (Vas. v. 51.) (Lord Ashburnham has a Charity which might seem to answer this description.)

VIRGIN IN GLORY. Pitti, No. 123.

Pictures mentioned by Vasari as having been painted after return from France, which cannot be confidently traced and verified:—

1. A NATIVITY, painted in the room of the General of the Servite order. (Vas. v. 35.)
2. TWO MADONNAS, for Ottaviano de' Medici. Milanese says: "Vuolsi che sieno a Napoli nella casa de' principi d' Ottajano." (Vas. v. 37.)
3. A PICTURE (subject not given), by order of Zanobi Bracci, for Monseigneur de Beaune, Superintendent of Finance under Francis I., "fatto con ogni diligenza," and destined to bring about his recall to France, but failed of its purpose. (Vas. v. 37.)
4. A picture of OUR LADY, "bellissimo," for Giovanni d' Agostino Dini. Milanese says it was sold, at the end of last century, to Signor Tatischeff of St. Petersburg. (Vas. v. 38.)
5. PORTRAIT OF COSIMO LAPI. "Che pare vivissimo." (Vas. v. 38.)
6. The PORTRAIT of a PRIEST at Pisa, his great friend, "naturale e molto bello." (Vas. v. 49.)
7. On 30th October 1525 he was commissioned to paint the decorations for the Tribune, but they were never finished.

CHRONOLOGICAL TABLE

8. A PICTURE (subject not given), for Filippo Salviati. "Un molto bel quadro." (Vas. v. 50.)
9. "ALCUNI ALTRI."
10. In 1529 Del Sarto was employed to paint the three traitor captains who deserted during the Siege, and were hanged in effigy head downwards. Andrea, fearing to earn the cognomen of Impiccati, as Andrea del Castagno had done before him, gave out that the work would be done by his scholar, Bernardo del Buda, and at the same time he caused a scaffold to be erected, where he himself worked by night, painting from wax figures modelled by Tribolo. Before many years the whole were covered with white-wash. All that now remains are five studies in red pencil preserved in the Uffizi. Engraved by Lasinio.

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